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CLASSICAL MASTERPIECES FOR GUITAR

TRANSCRIBED BY PATRICK MOULOU

WITH STANDARD NOTATION AND TABLATURE

INCLUDES MUSIC BY:

BACH

BEETHOVEN

HANDEL

MENDELSSOHN

MOZART

and more

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CLASSICAL MASTERPIECES FOR GUITAR

TRANSCRIBED BY PATRICK MOULOU

WITH STANDARD NOTATION AND TABLATURE

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English Translation By Patrick La Cerra

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INTRODUCTION

The repertoire of Classical music is so vast and rewarding, it is a pity that more guitarist do not have the opportunity to explore it.

Part of the reason for this is that Classical music is often transcribed for guitar in a way that is only useful to guitarists who have studied classical guitar or had conservatory training. All of the compositions in *Classical Masterpieces For Guitar* have been transcribed so that they can be played by anyone (even those who are not classically trained) who want to improve their guitar playing by becoming more familiar with compositions written by the Masters of the 17th through the 19th centuries.

All of the music in *Classical Masterpieces for Guitar* is given in both tablature and standard notation so that you can make this journey into the world of the Classics no matter what your musical background is.

So grab your guitar and let's go!

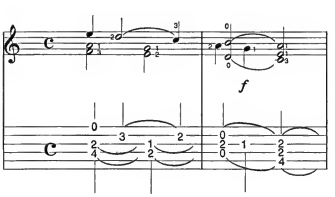
Musically yours,

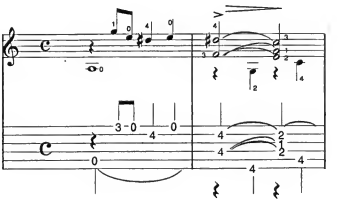
Patrick Moulou

About The Notation

For all of the transcriptions in this book the rhythm is indicated in standard notation above the tablature.

The following example shows you exactly how the different note values are notated in tablature.





You will also need to know the meaning of the following symbols:

Symbol	Meaning
(3)	String numbers: *play on the third string.*
H12	Harmonic at the fret indicated: *harmonic at the 12th fret.*
B2	Full bar at the fret indicated: *full bar at 2nd fret.*
b2	Half bar at the fret indicated: *half bar at the 2nd fret.*
VII	Position: *Seventh Position*

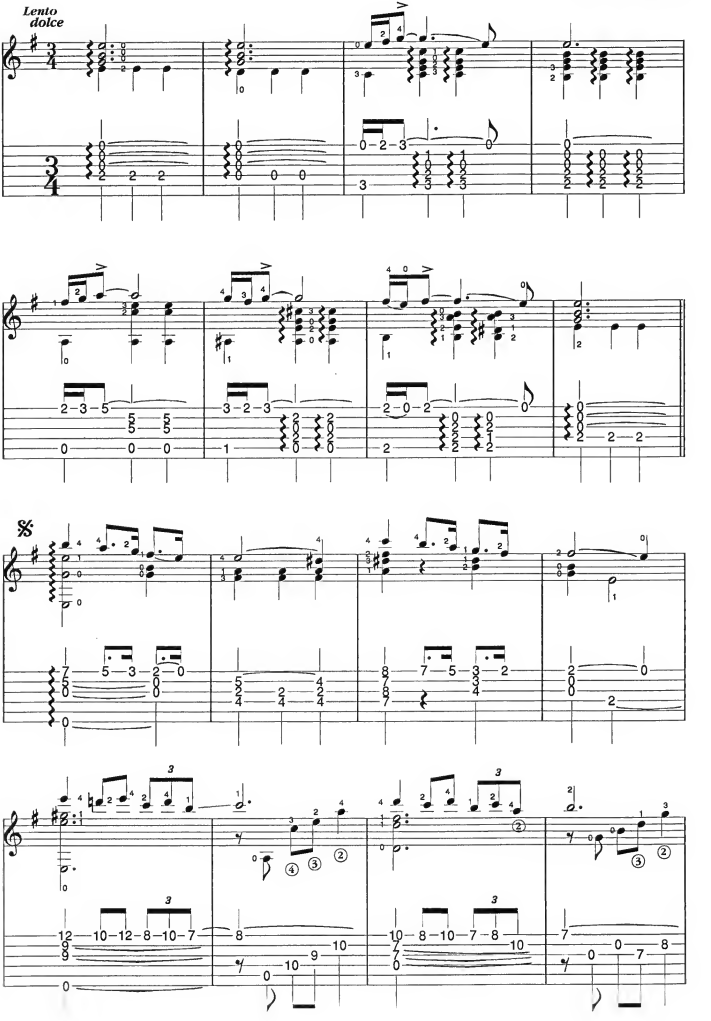
ALBINONI

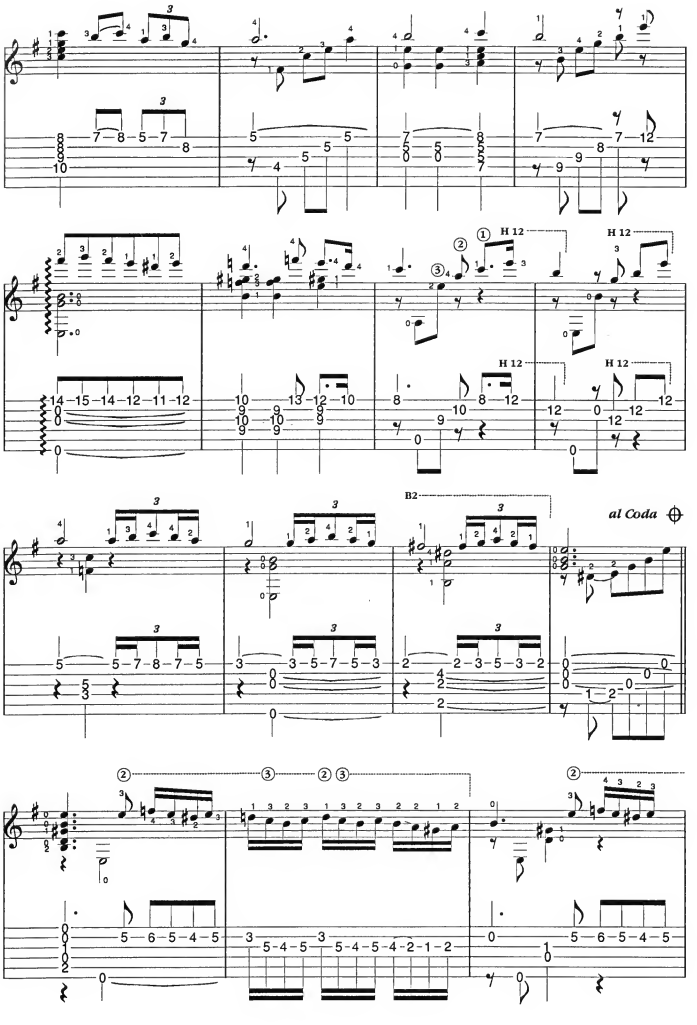
Tomaso Albinoni (Venice, June 8, 1671 – Venice, January 17, 1750). Even though Albinoni gave himself the nickname *dilettante veneto* (Venitian amateur), he was a musician of great merit, famous as both a violinist and a voice teacher. Lacking the natural genius of Vivaldi, Albinoni was nevertheless the primary spiritual heir of Corelli by virtue of his melodic invention, his mastery of counterpoint and his contribution to the development of classical forms.

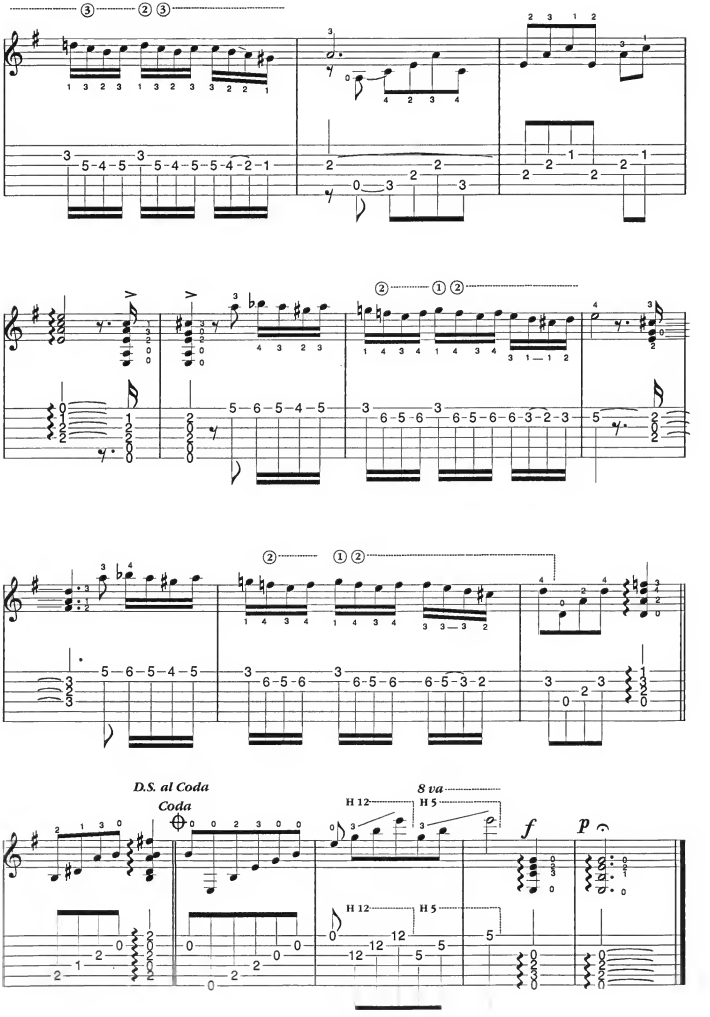
Albinoni wrote nearly fifty operas, 12 concerti, violin and cello sonatas, and many pieces without opus numbers that still remain in manuscript. The well known Adagio that follows is a composition realized by the musicologists R. Giazotto from surviving fragments of an otherwise lost concerto.

ADAGIO

Tomaso Albinoni




H 12
H 12
H 12
H 12
B2
al Coda


D.S. al Coda
Coda
8 va
H 12
H 5
f
p

BACH

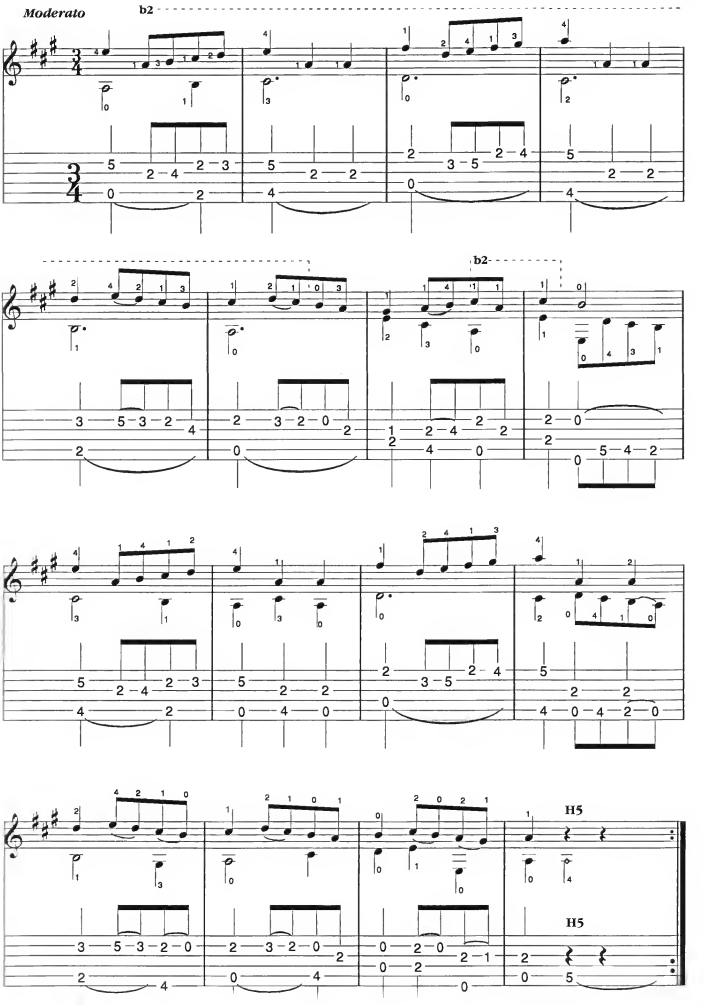
Johann Sebastian Bach (Eisenach, March 21, 1685 – Leipzig, July 28, 1750). As a choir director, an organist and above all as a composer, Johann Sebastian Bach was without a doubt one of the most famous musicians of his era.

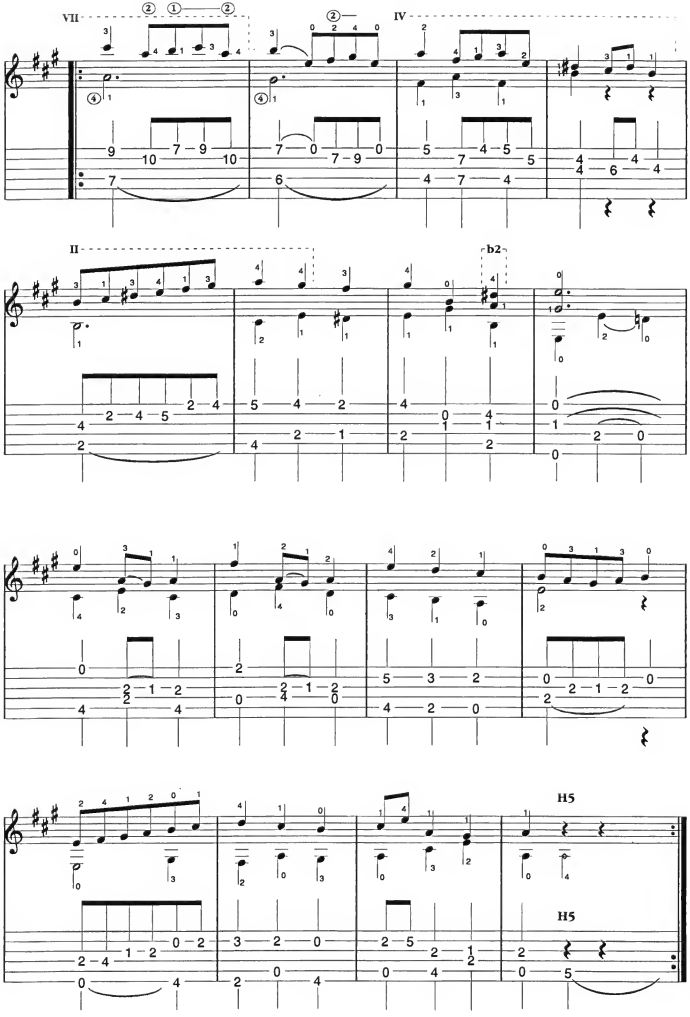
Bach composed his first cantata when he was 19 years old. At the Weimar court, where he served as Kapellmeister, he wrote his most exquisite organ compositions.

J. S. Bach stands at the end of a long musical tradition of "absolute music," music that is essentially abstract in nature. He raised the art of counterpoint, fugue and the chorale to their highest level. Among his main works are two *Passions* (based on the texts of the evangelists St. John and St. Matthew), the *Mass in B Minor*, *The Christmas Oratorio*, *The Goldberg Variations*, *The Well-Tempered Clavier*, *The Art of the Fugue*, the six Brandenburg Concertos and the Suites for cello solo.

MINUET

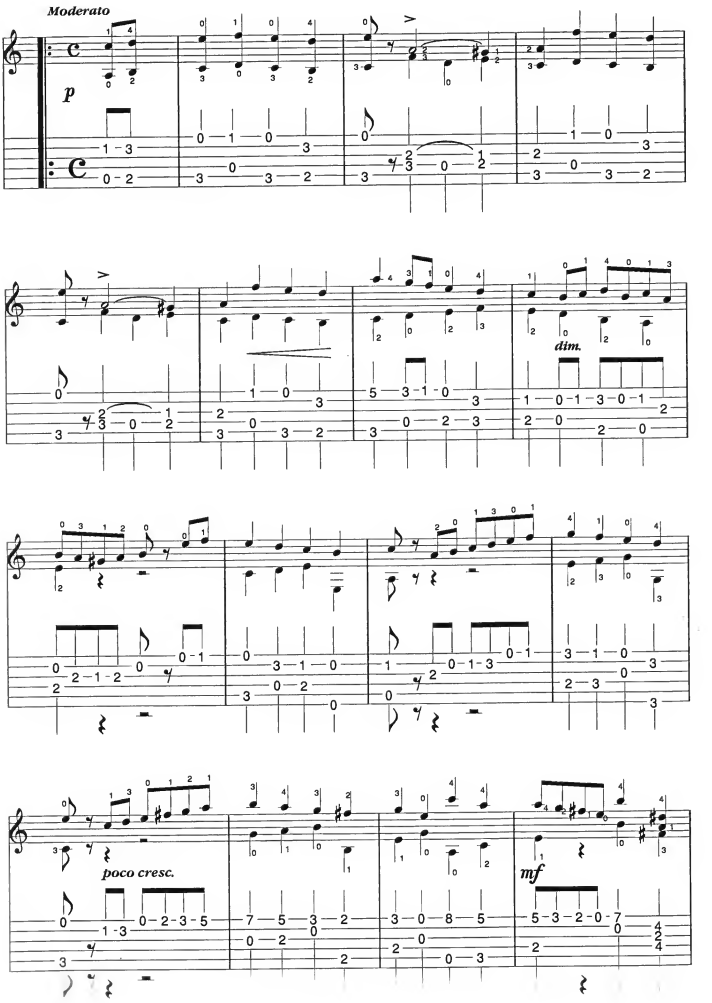
Johann Sebastian Bach

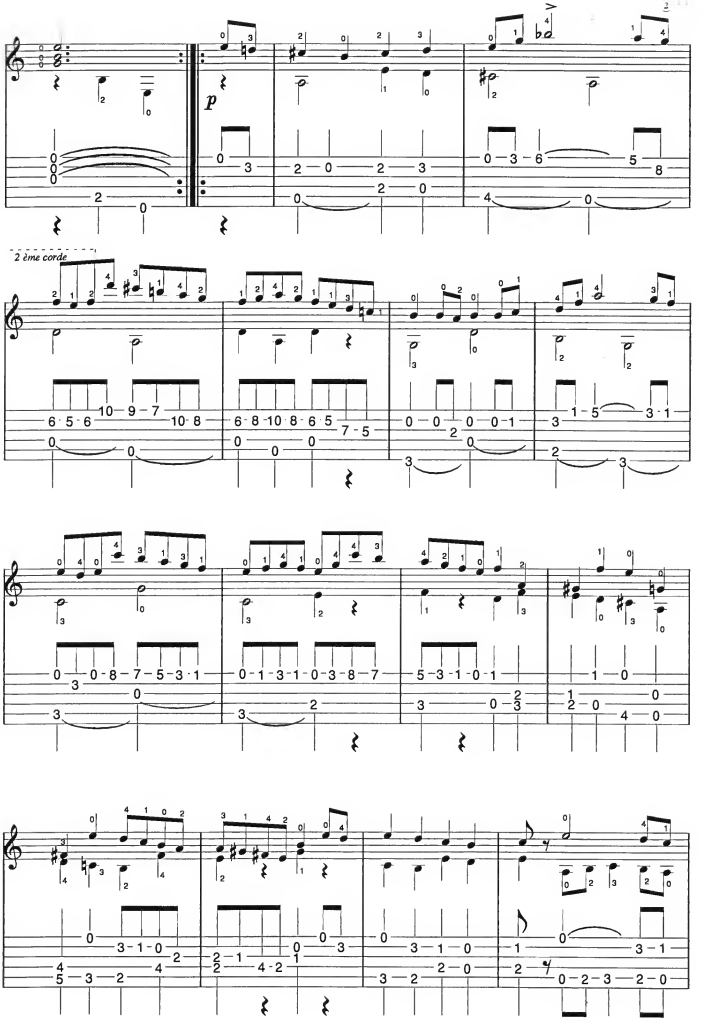


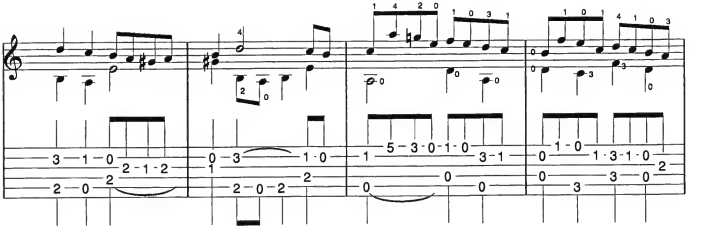

VII
IV
II
b2
H5
H5

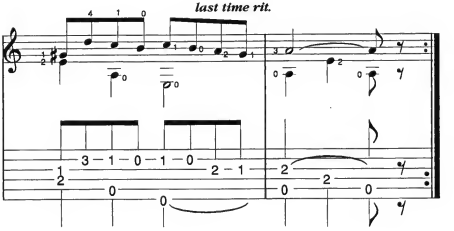
BOURRÉE

Johann Sebastian Bach




p
2 ème corde




last time rit.

BEETHOVEN

Ludwig van Beethoven (Bonn, December 15, 1770 – Vienna, March 26, 1827). Ludwig van Beethoven displayed musical talent at a young age and his father, a tenor at the court of the Elector of Cologne, taught him piano, violin and organ. At the age of nine his musical education was entrusted to the organist and composer Christian Neefe who introduced his youthful student to the German masters of the 18th century such as J. S. Bach, and taught him the rules of composition.

By 1805, despite the unsuccessful premiere of his opera *Fidelio* in a tense Vienna that had just been occupied by Napoleon and his troops, Beethoven had become the most famous composer in Europe. Without a doubt, the greatest difficulty of his life was his struggle to deal with his growing deafness which had showed its first symptoms in 1798-99.

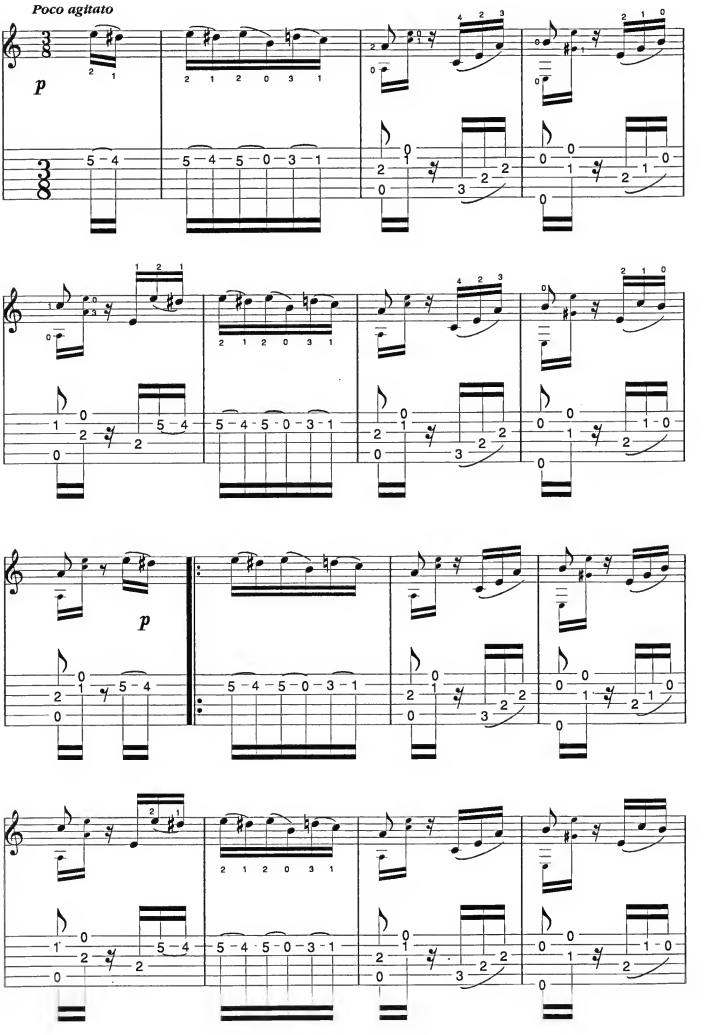
The wide-ranging scope of Beethoven compositional output includes masses; choral works; cantatas; oratorios; sonatas for piano, violin and cello; and arrangements of folk songs (57 Irish, 37 Scotch and 26 Welsh).

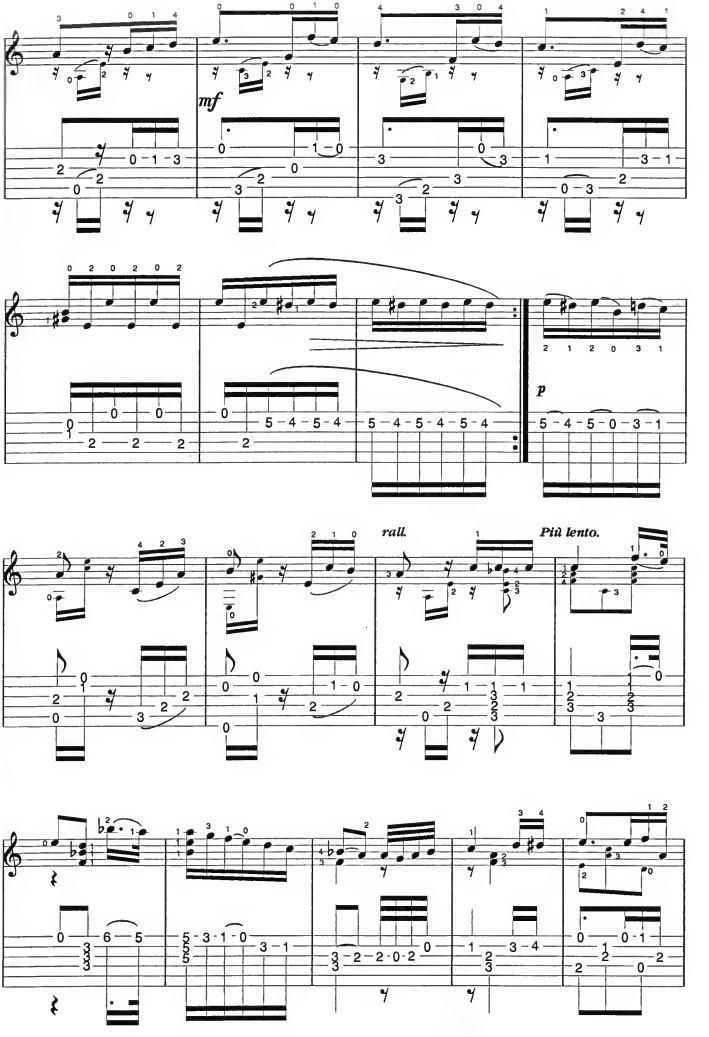
Beethoven's opera *Fidelio* and the nine symphonies (the 9th achieving a triumph in 1824) make up the best known part of his work. He was the first composer to write for all of humanity, not just the aristocracy. In this sense he was the first musician of international stature to be touched by the liberal and democratic spirit of the early 19th century.

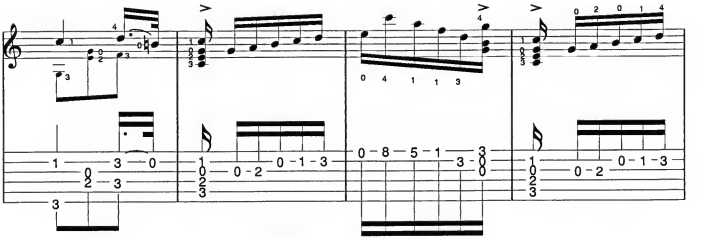
He died in 1827 of cirrhosis of the liver. His funeral was attended by a large crowd and Franz Schubert was among the mourners.

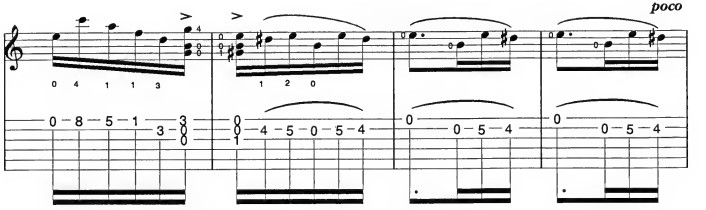
FÜR ELISE

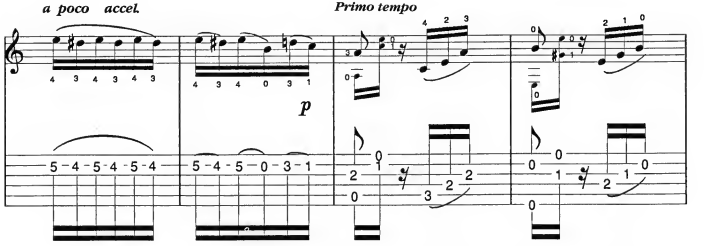
Ludwig van Beethoven

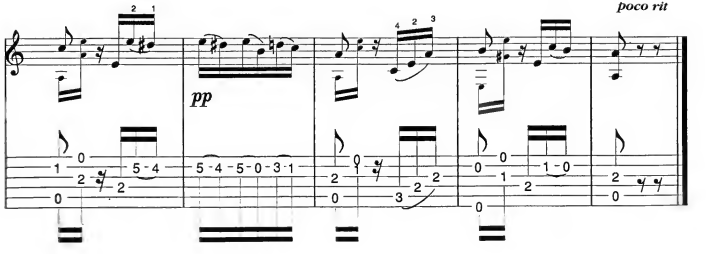



mf
p
rall.
Più lento.



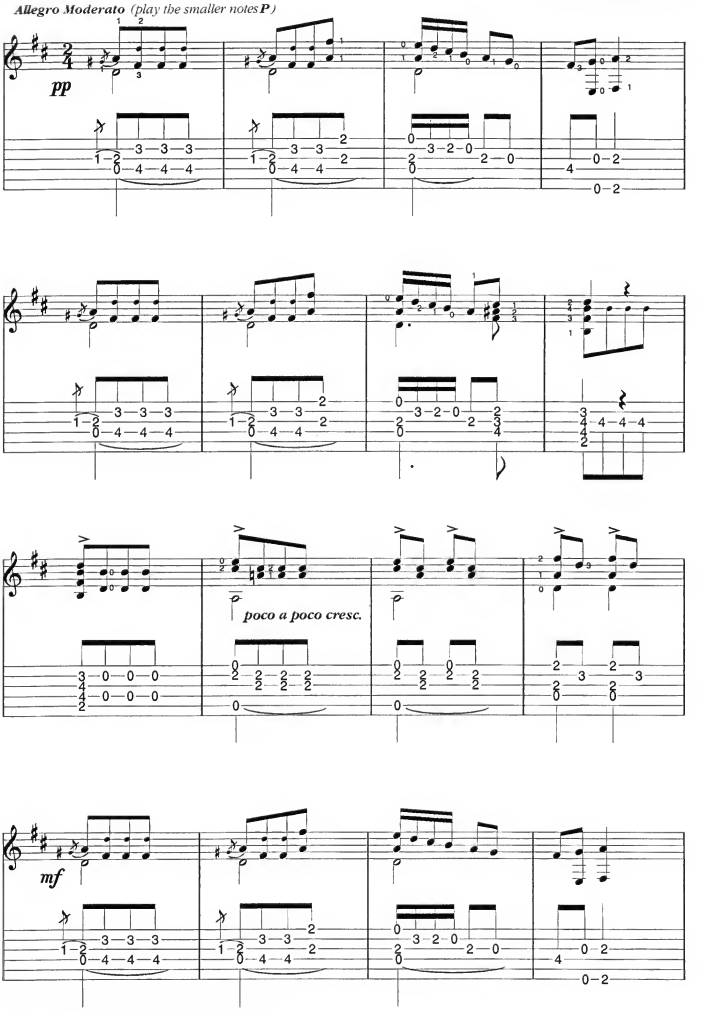

poco


a poco accel.
Primo tempo
p


poco rit
pp

TURKISH MARCH

Ludwig van Beethoven



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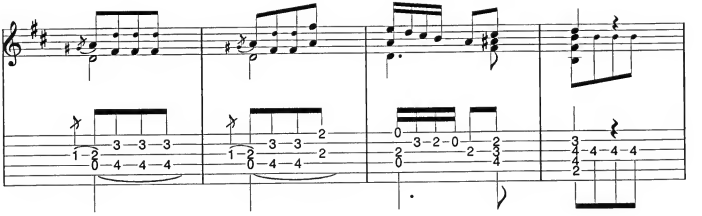

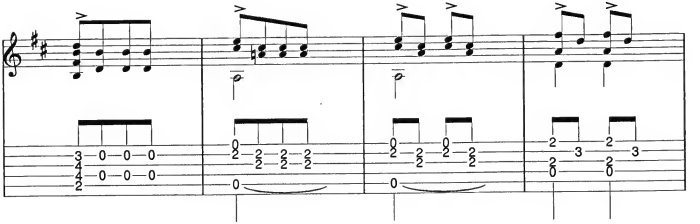

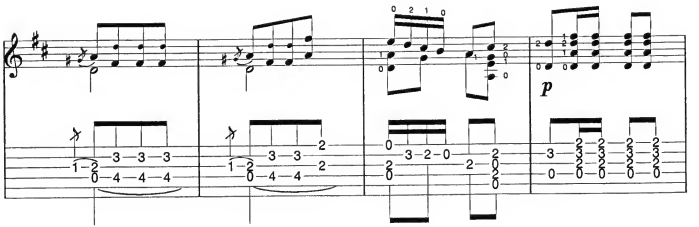
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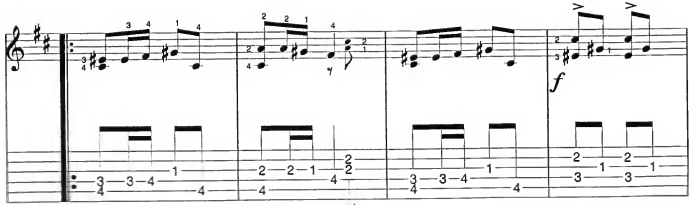
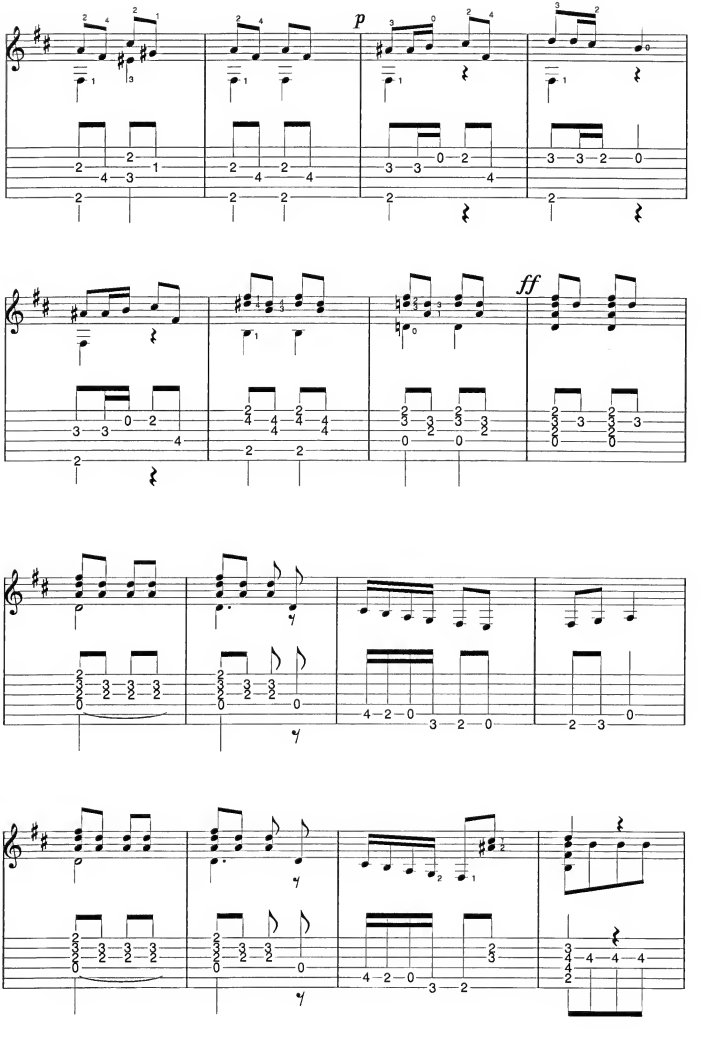

f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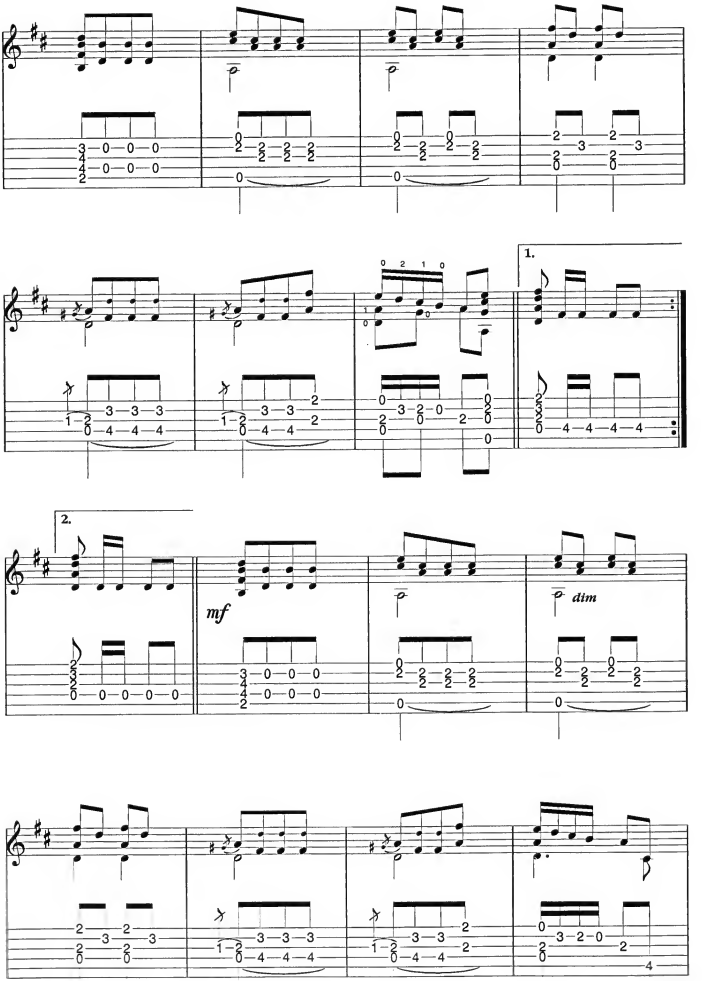
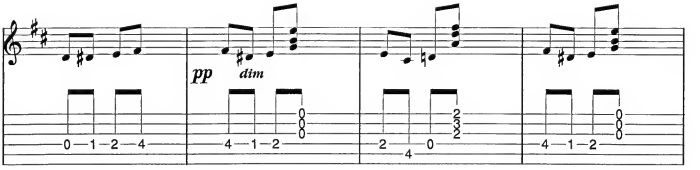
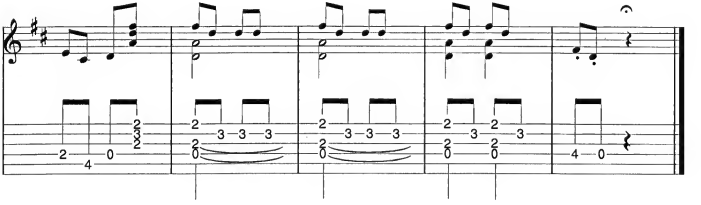
ff


1.
2.
mf
dim


pp
dim



BRAHMS

Johannes Brahms (Hamburg, May 7, 1833 – Vienna, April 3, 1897). Johannes Brahms' childhood was one of poverty in the tense domestic atmosphere of a wretched house in the port city of Hamburg. His precocious talent prompted his father – a contrabass player in popular orchestras – to have him begin his musical studies at the the age of seven with the idea of making his son an orchestral musician.

Brahms gave his first public concert at the age of 14, playing one of his own compositions. Schumann, delighted by the talent of the youngster, immediately offered him his friendship, his support, and his hospitality. It was Schumann who first brought Brahms' name to the public's attention.

Starting around 1860, the musical world had become divided into two hostile camps: on one side were the modernists, made up of young composers and the fans of Richard Wagner, and on the other side were the defenders of Brahms, among these were Joachim and Hans von Bülow.

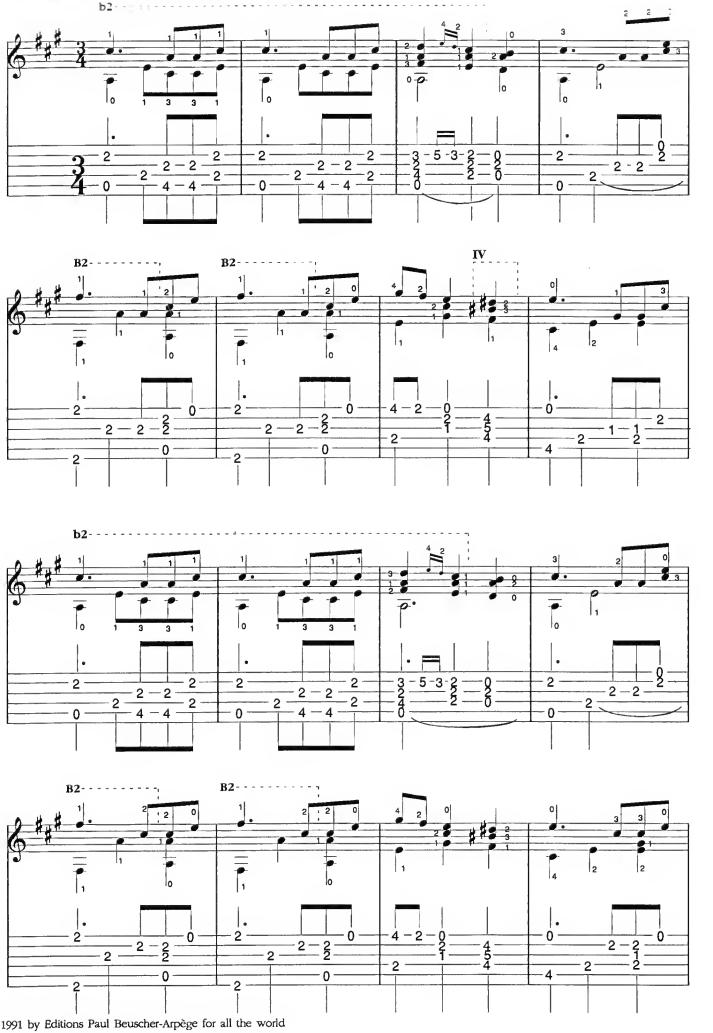
The premiere of the *German Requiem* at the Bremen cathedral in 1868 was a triumph for Brahms.

Heir of Haydn, Beethoven and Schubert, Brahms was not an innovator. Like Bach and Beethoven, his music marks the end of an era, the culmination of a tradition. At Brahms' funeral Dvorák, who admired him very much, was one of the pall-bearers.

WALTZ

Johannes Brahms

Tenderly



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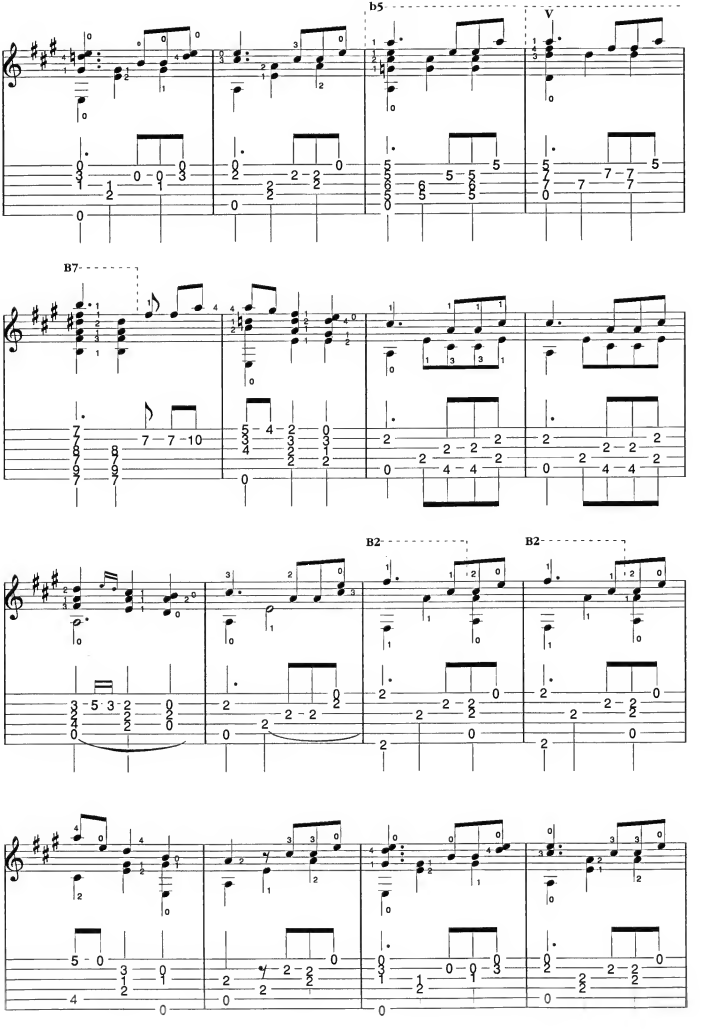
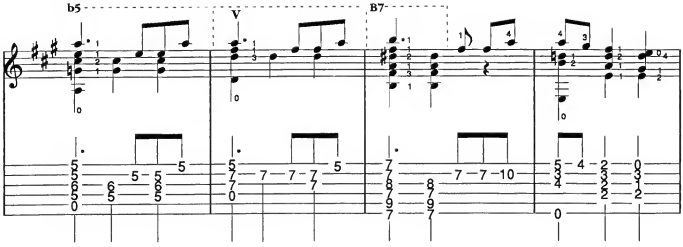

b5
V
B7
B2
B2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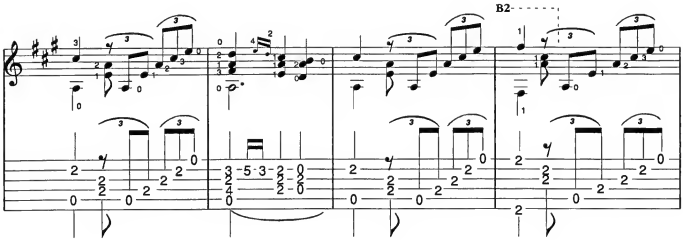
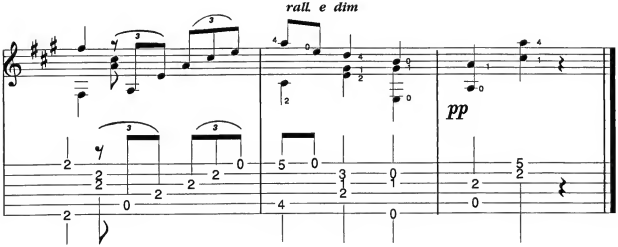
V
B7


B2


rall. e dim
pp

CARCASSI

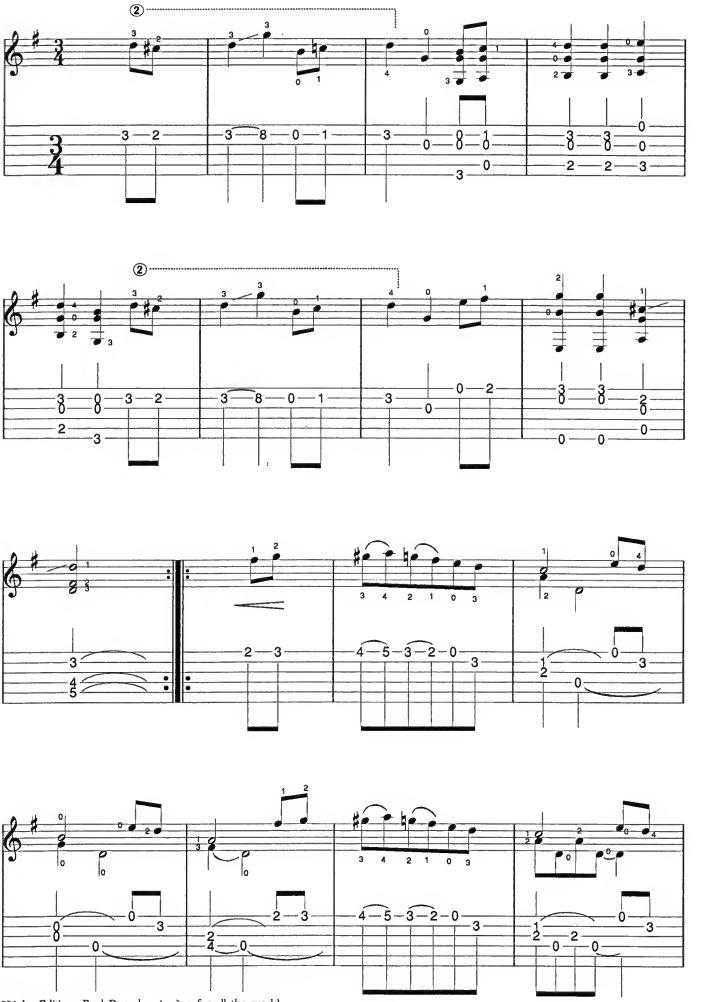
Matteo Carcassi (Florence, 1792 – Paris, January 1853). Carcassi is undoubtedly one of the most famous composers of music for the guitar. His music and his guitar method certainly justify his fame. At an early age he earned his reputation as a guitar virtuoso. Following a successful tour of Germany he took up residence in Paris when he was 28 years old. In Paris he became friends with the French guitarist Meissonier. He continued to make frequent trips to England where he was renown not only as a virtuoso but also as a teacher.

Carcassi introduced a different style of music for the guitar: modern, melodious, highly polished, and full of effects and ornaments, yet only moderately difficult to perform.

Carcassi's refined and inventive approach to the guitar greatly enlarged the scope of the instrument's repertoire and helped to develop the art of fingering.

MINUET

Matteo Carcassi



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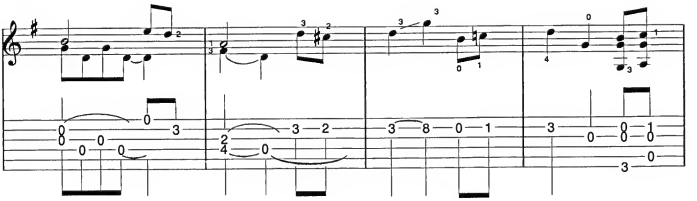
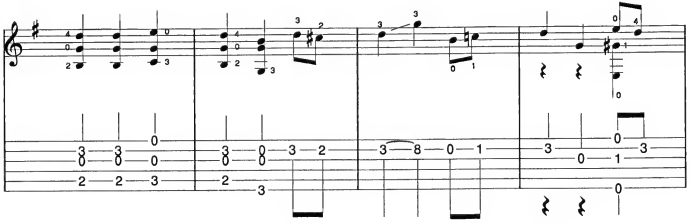
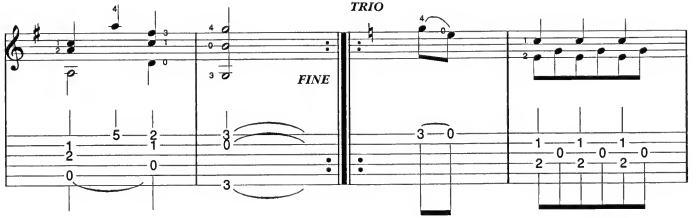
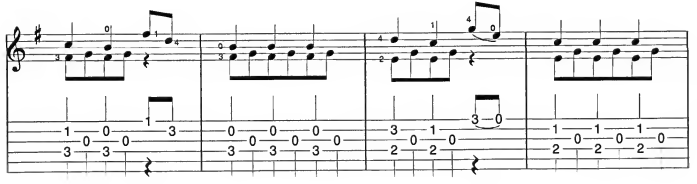
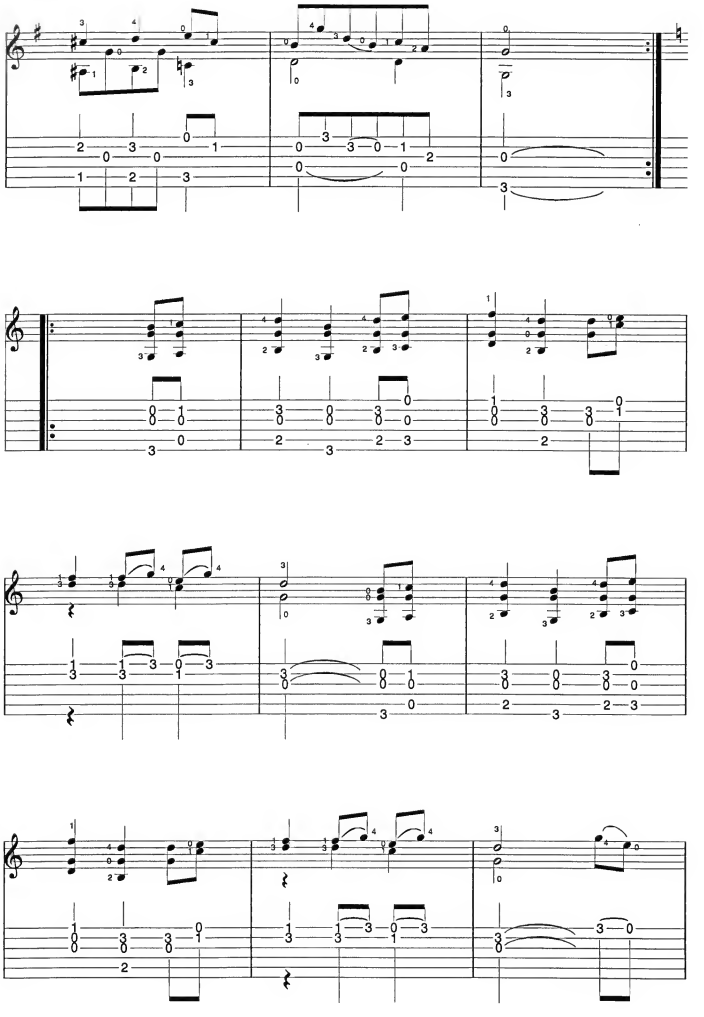
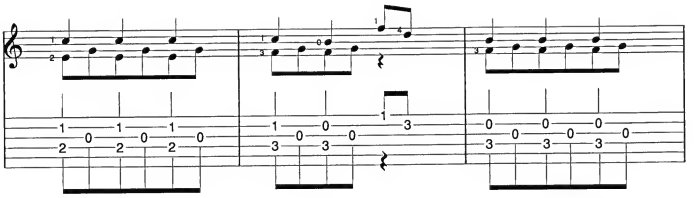


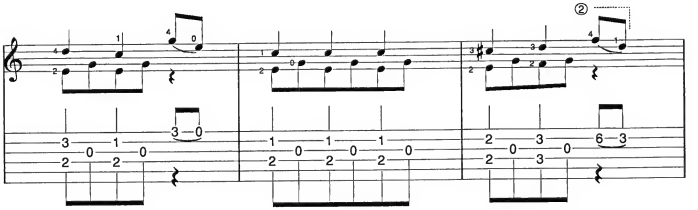



TRIO
FINE





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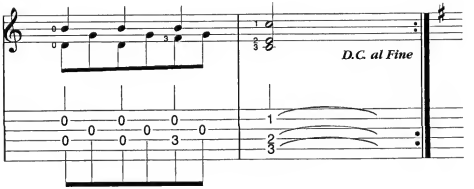

D.C. al Fine

CHOPIN

Frédéric Chopin (Warsaw, March 1, 1810 – Paris, October 17, 1849). As a student at the Warsaw Conservatory Chopin learned about harmony, counterpoint and composition but there was little more for him to learn there about the piano. After giving three triumphant concerts in Warsaw and confident of his musical abilities, Chopin left Poland in 1830 for an extended period of travel and study.

Chopin arrived in Paris the following year and there, thanks to Liszt, met the novelist George Sand at the home of Countess Marie d'Agoult. The legend of the dying composer that surrounds Chopin is to a great extent the result of the passionate and stormy relationship between these two lovers that grew out of this first encounter. George Sand introduced Chopin to the most remarkable and famous artists and writers of her day such as: the painter Delacroix; the writer Balzac; the astronomer Arago; and the philosopher Quinet.

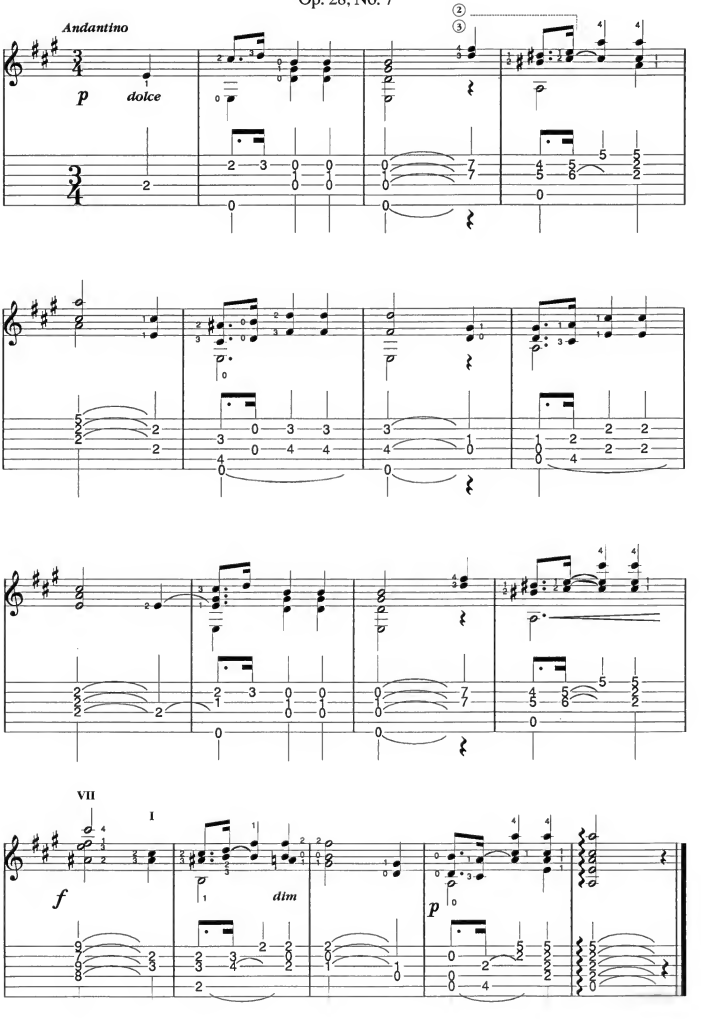
Combining power and sweetness, refinement and virility, Chopin was an extraordinary pianist, without a doubt the greatest of his time. His music, pure and without artifice, shows him to be the spiritual brother of Mozart and Schubert. Despite the originality of his inventive harmonies (which sometimes foretell Wagner and Brahms), Chopin remains essentially a Classical composer.

Except for a handful of instrumental pieces and a collection of seventeen Polish Songs, all of Chopin's other compositions are for the piano: 14 Polonaises (1817–1846); 51 Mazurkas (1824–1849); 26 Preludes (1836–1839); 20 Nocturnes (1827–47), 27 Etudes (1829–1832); 19 Waltzes (1826–1848); and many other individual compositions.

PRELUDE

Op. 28, No. 7

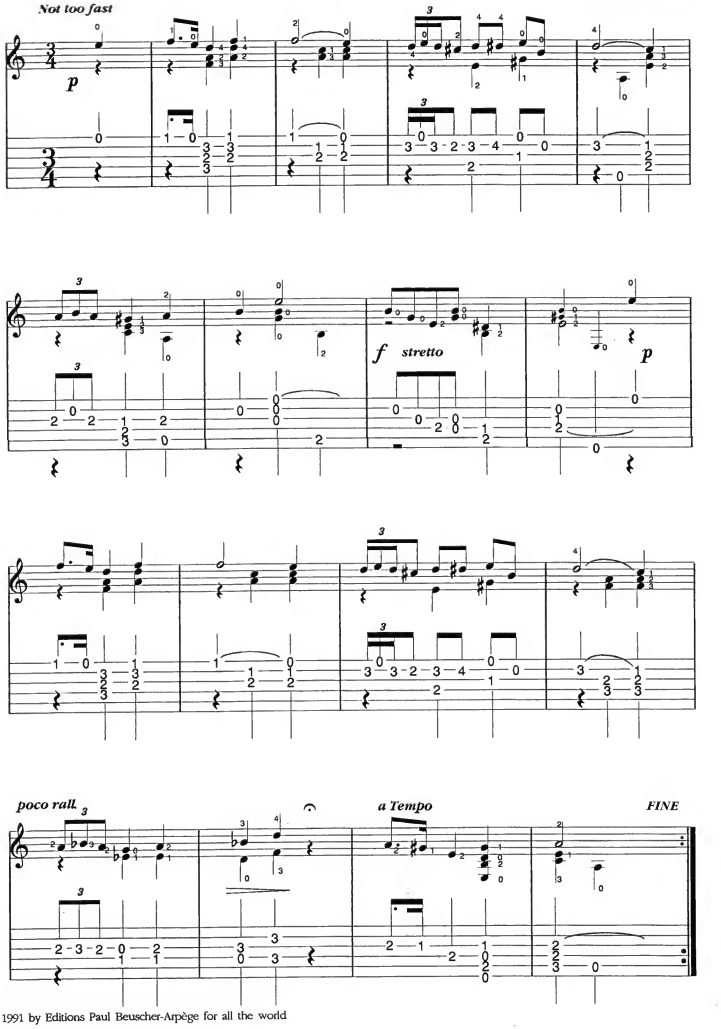
Frédéric Chopin



MAZURKA

Op. 7. No. 2

Frédéric Chopin



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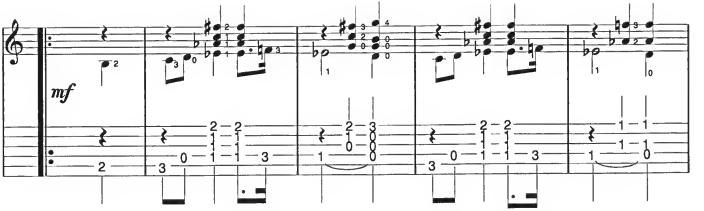
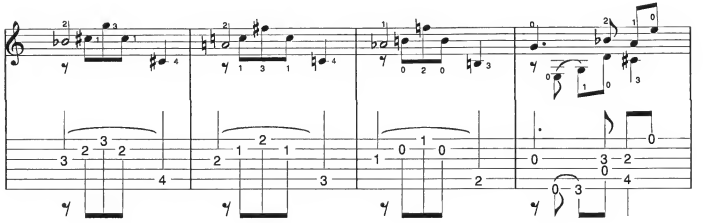
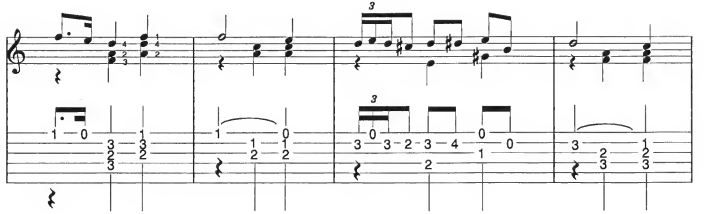
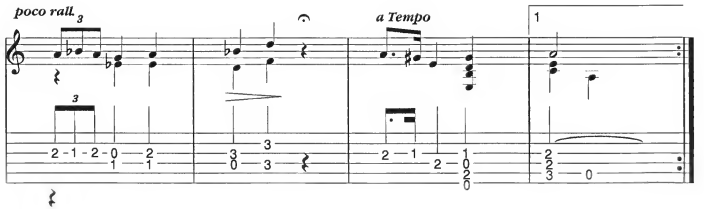
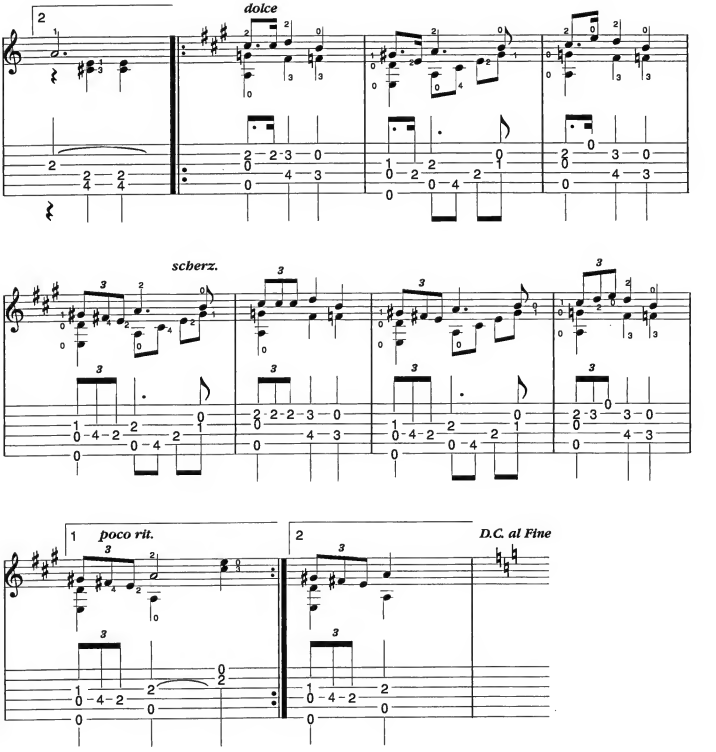

mf



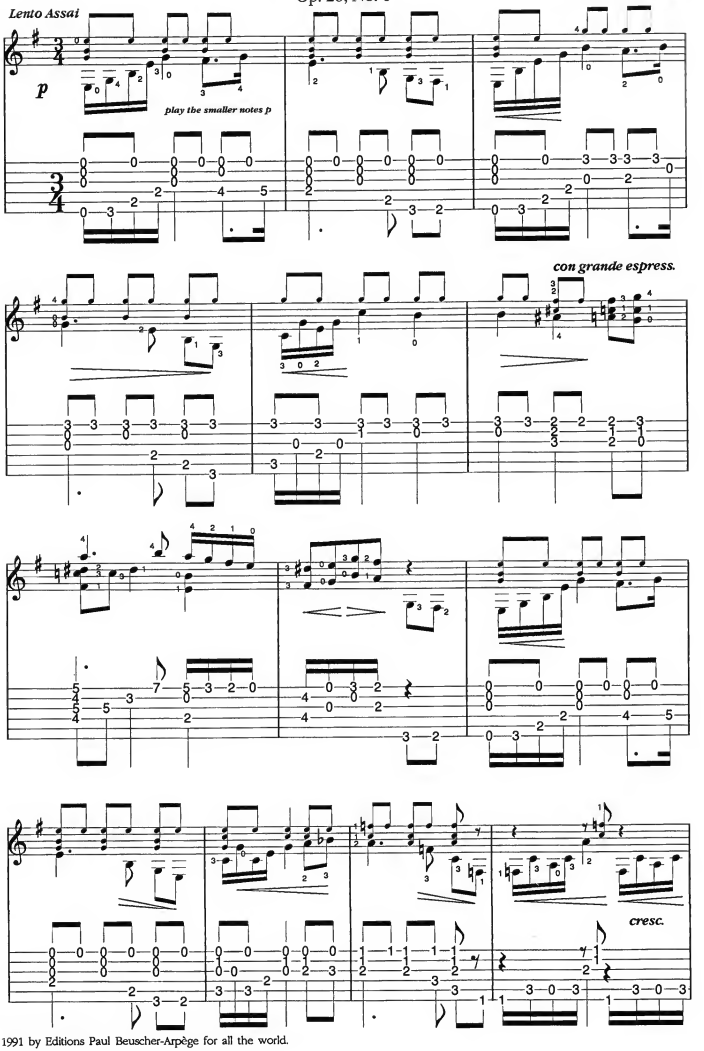



poco rall.
a Tempo
1


dolce
scherz.
poco rit.
D.C. al Fine

PRELUDE
Op. 28, No. 6

Frederic Chopin



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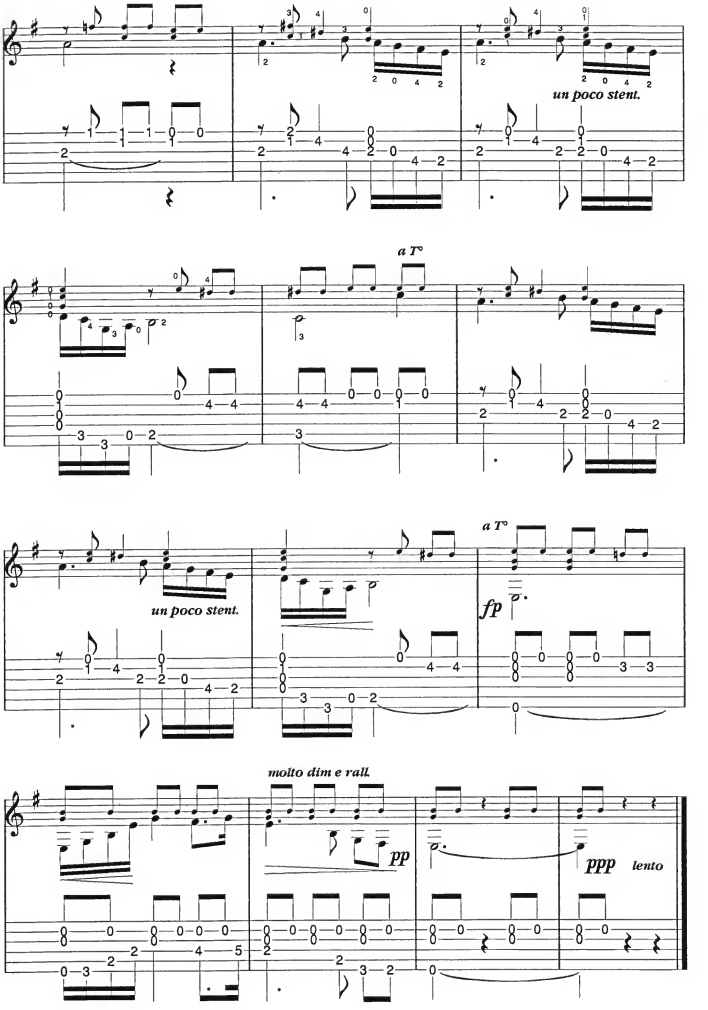
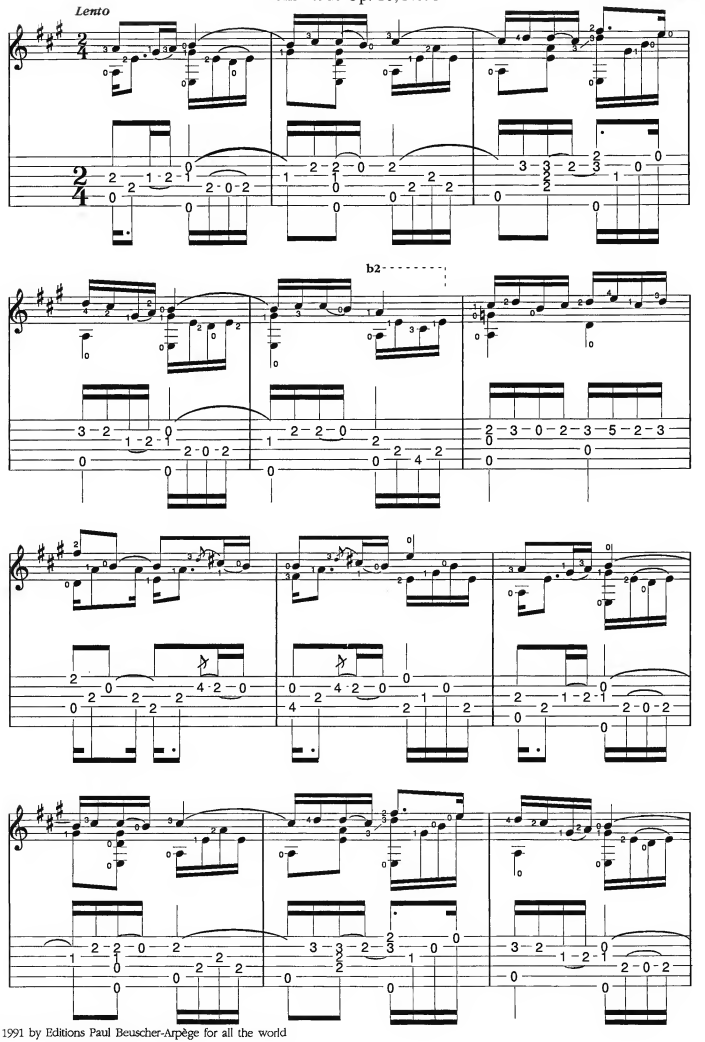

un poco stent.
a T°
un poco stent.
a T°
fp
molto dim e rall.
pp
ppp
lento

THEME

from Etude Op. 10, No. 3

Frédéric Chopin



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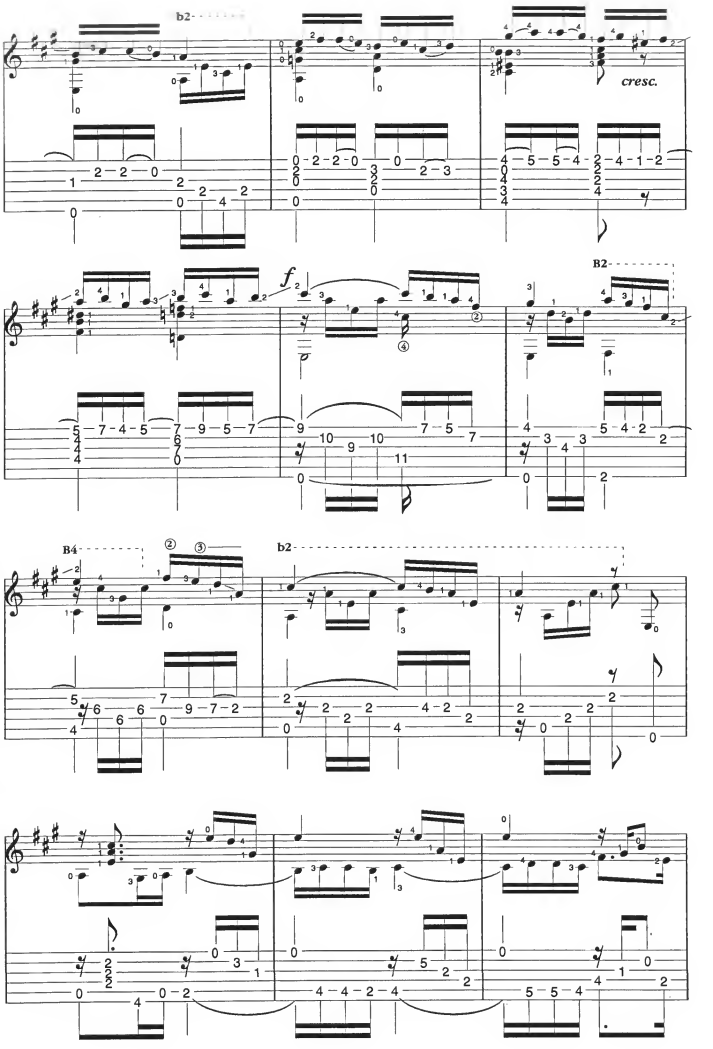
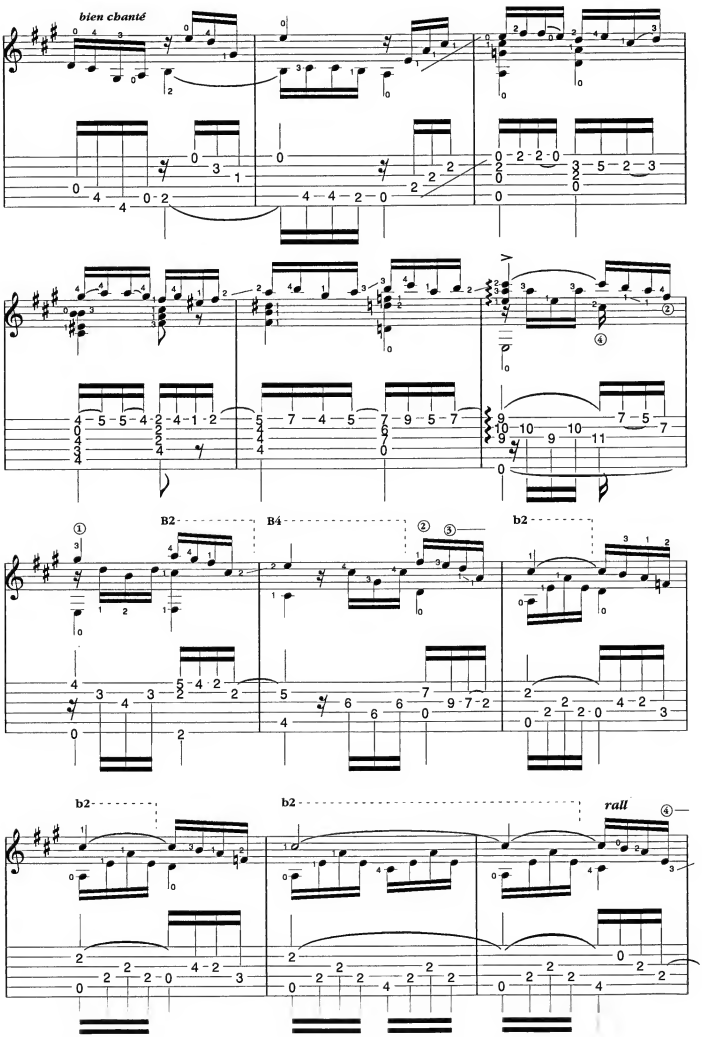
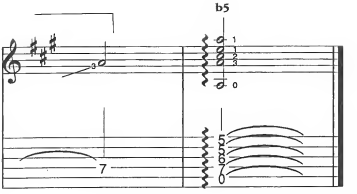

b2
cresc.
f
B2
B4
b2


bien chanté
B2
B4
b2
b2
b2
rall


b5
3
1
3
0
7
5
6
0

CORELLI

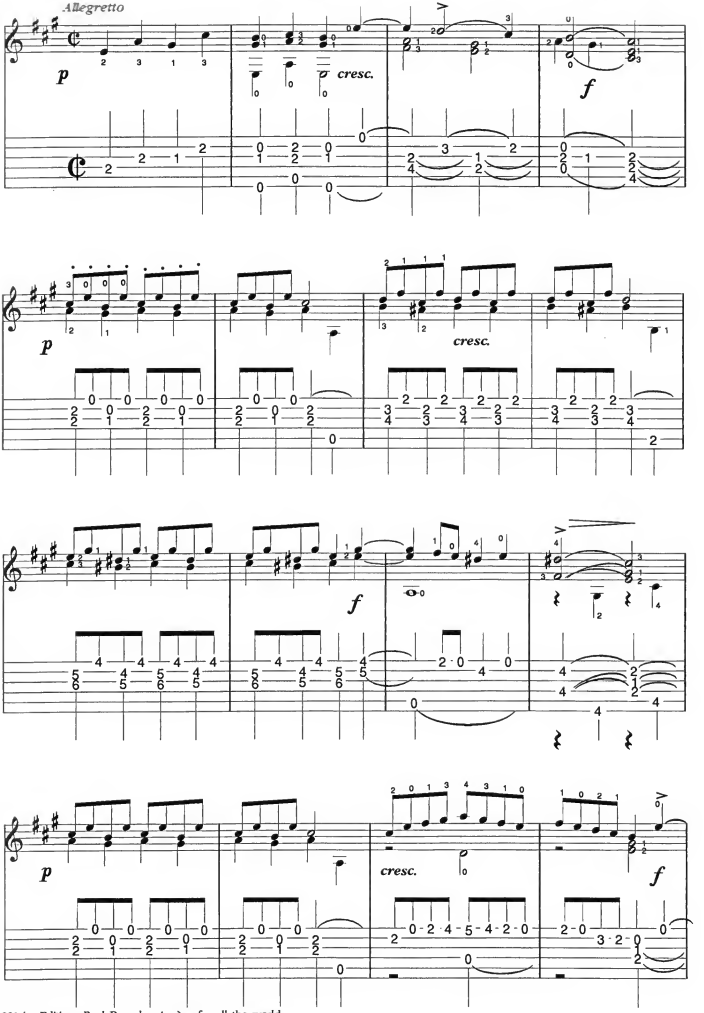
Archangelo Corelli (February 17, 1653 – January 8, 1713). Violinist and member of the famous Academica Filarmonica (founded in 1666). Corelli settled in Rome in 1675 and lived there most of the rest of his life. In Rome he benefited from the patronage of Queen Christina of Sweden and others.

Corelli composed 24 church sonatas, 24 chamber sonatas, 12 violin sonatas, and 12 concerti grossi. Along with Frescobaldi, Corelli is considered one of the pioneers of the Italian style of instrumental music.

Corelli founded the classic school of violin performance and he also invented what is considered today to be the model of the concerto grosso form.

GAVOTTE

Archangelo Corelli



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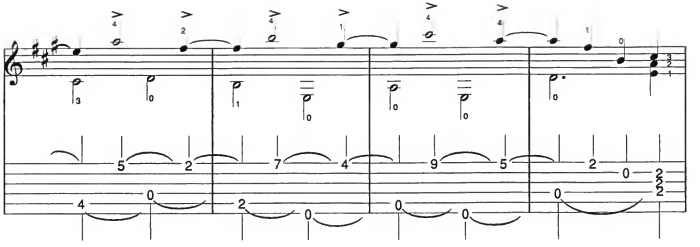
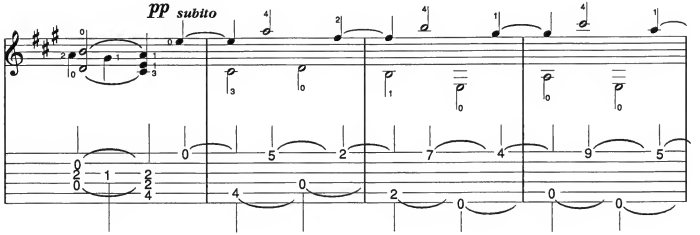
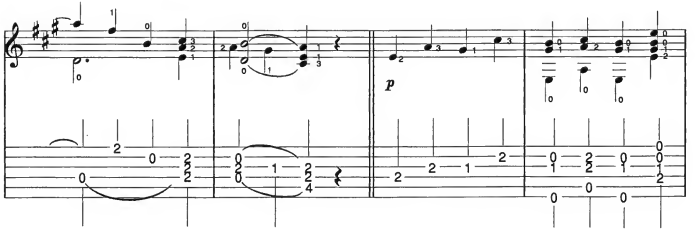
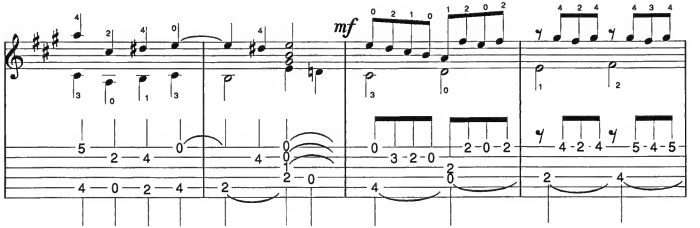
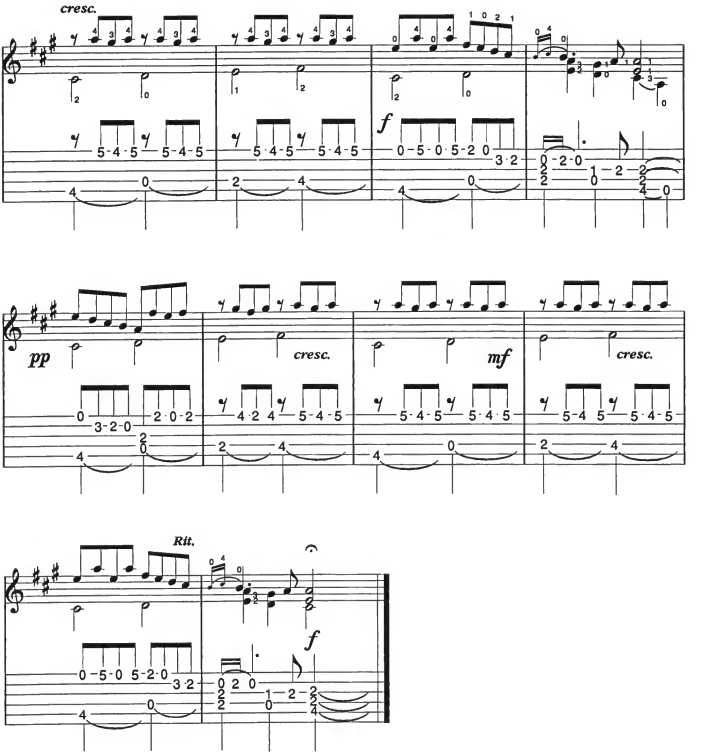



pp subito


p


mf


cresc.
f
pp
cresc.
mf
cresc.
Rit.
f

HANDEL

Georg Frederich Handel (Halle, January 23, 1685 – London, April 14, 1759). After having been the second violinist and keyboardist in Hamburg's opera orchestra, Handel became the Kapellmeister of the Elector of Hanover in 1710.

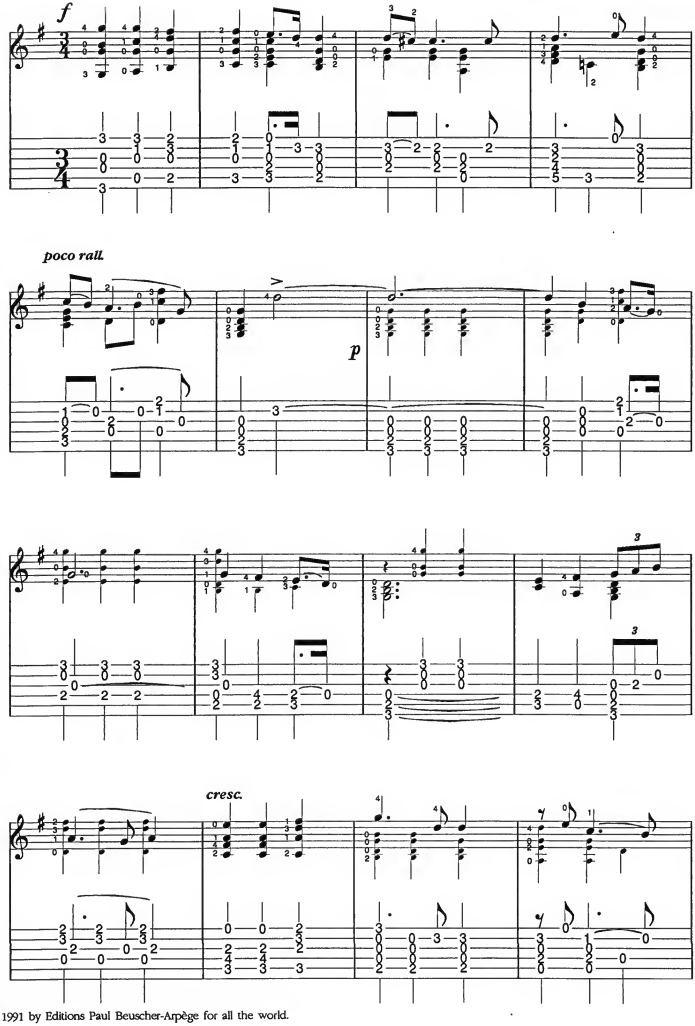
That same year he made his first voyage to England where he returned a year later under the sponsorship of Queen Anne. He moved to London in 1712, became a naturalized English citizen in 1726 and remained there until his death.

Out of Handel's long list of works we can mention: 41 Italian operas, 22 English oratorios (*Jeptha*, *Theodora*); 2 German passions; 100 Italian cantatas; 20 organ concertos, 20 concerti grossi; etc. But it is his orchestral suite *Water Music* and the *Messiah* that assure his immortal fame.

Unlike J. S. Bach, his contemporary, Handel is more at ease in opera than in religious music. That explains why he created a new genre of biblical oratorio that mixes together elements of the religious drama and Italian opera.

LARGO

Georg Frederich Handel



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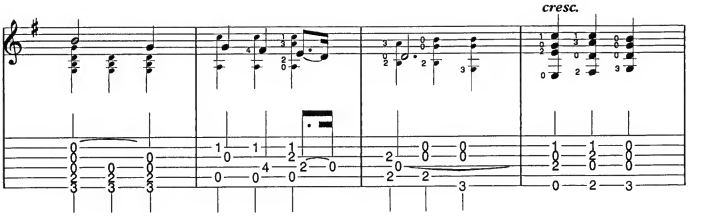
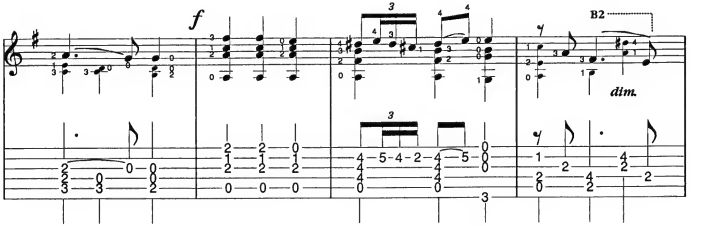
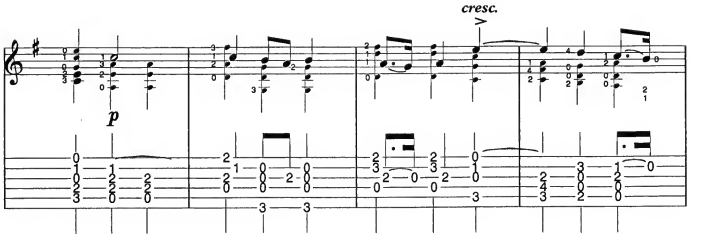
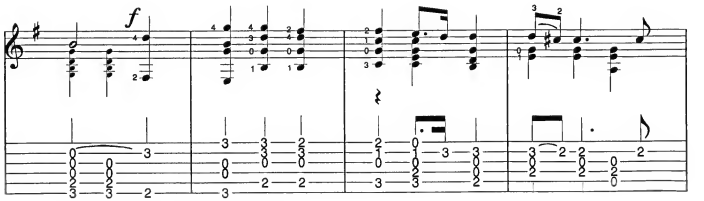

cresc.


f
B2
dim.


cresc.
p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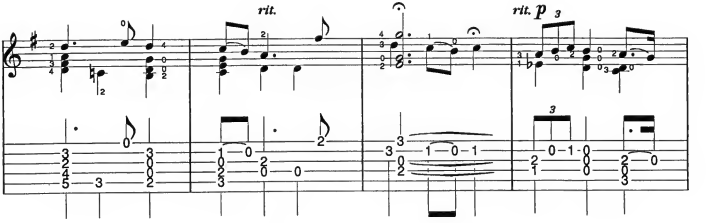
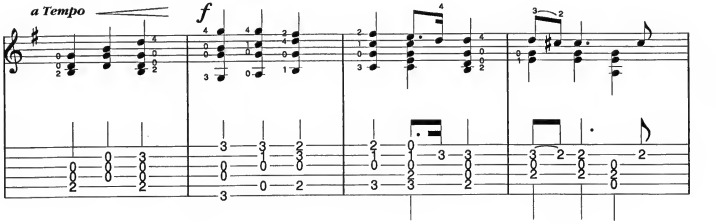
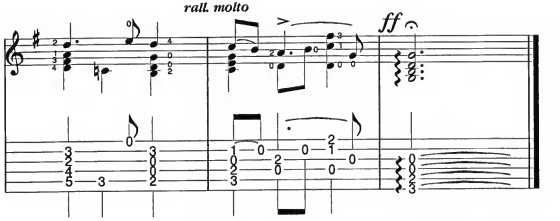

rit.
rit.
p


a Tempo
f


rall. molto
ff

LISZT

Franz Liszt (Hungary, October 22, 1811 – Bayreuth, July 31, 1886). Liszt's father, an official in the service of Prince Esterhazy, was an excellent amateur musician and gave his son his first piano lessons. When Liszt was nine years old he performed in public for the first time at Presbourg and his premiere performance in Vienna, at the age of eleven, aroused such enthusiasm that six patrons offered to provide him with a six-year scholarship to pay for his continued studies there. While living in Vienna he studied piano with Czerny and composition with Salieri.

In Paris during the 1820's Liszt became an enthusiastic supporter of the causes that led to the July Revolution of 1830. He was also interested in the philosophy of the Saint-Simonian movement, and particularly admired the music of three musicians: Berlioz, Paganini and Chopin.

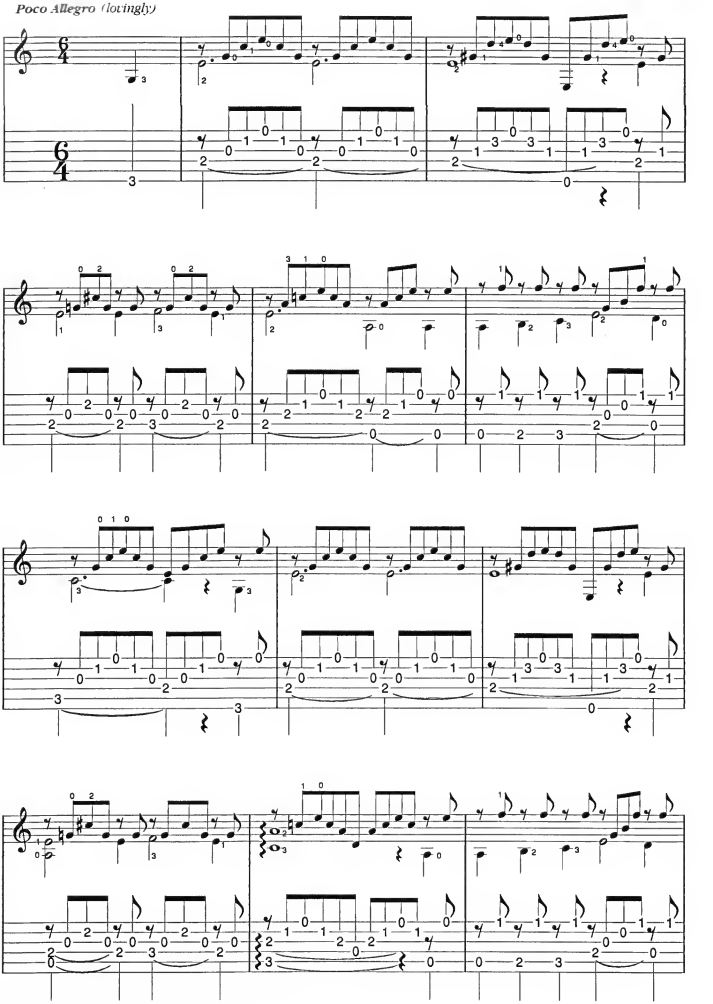
Starting around 1870, Liszt divided his time between Rome, Weimar, Bayreuth, Paris and Budapest. He had become, for all time, the prototype of the virtuoso superstar for whom: "Art alone is my homeland."

In his personal life Liszt was generous, loyal to his friends and very high minded. He also had an incredible capacity for work. He is credited with single handedly creating the format of the piano recital and his piano music marks the beginning of modern piano technique. He wrote over 700 compositions: religious music (masses, psalms, a Requiem, six oratorios); secular vocal music (choral works, 78 songs wth texts in French, German, Italian, Hungarian or English); orchestral music (12 symphonic poems; the *Faust* and *Dante* symphonies); piano music (24 Transcendental Etudes including "*La campanella,*" and "*La Chasse,*" 19 Hungarian Rhapsodies), plus many volumes of essays about music.

LIEBESTRAUM

Franz Liszt

Poco Allegro (lovingly)



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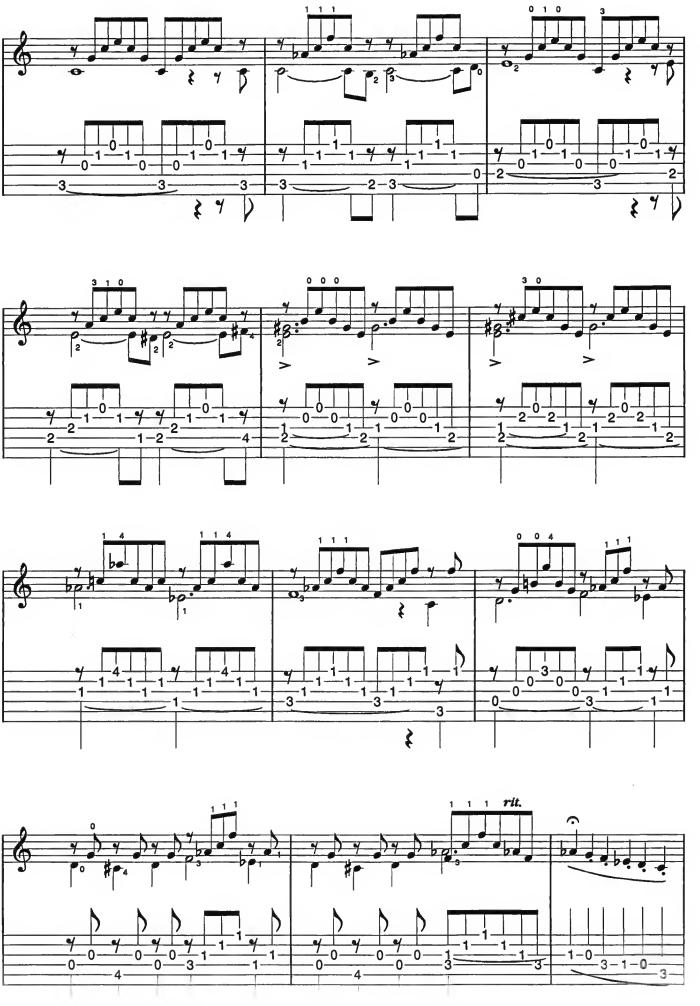
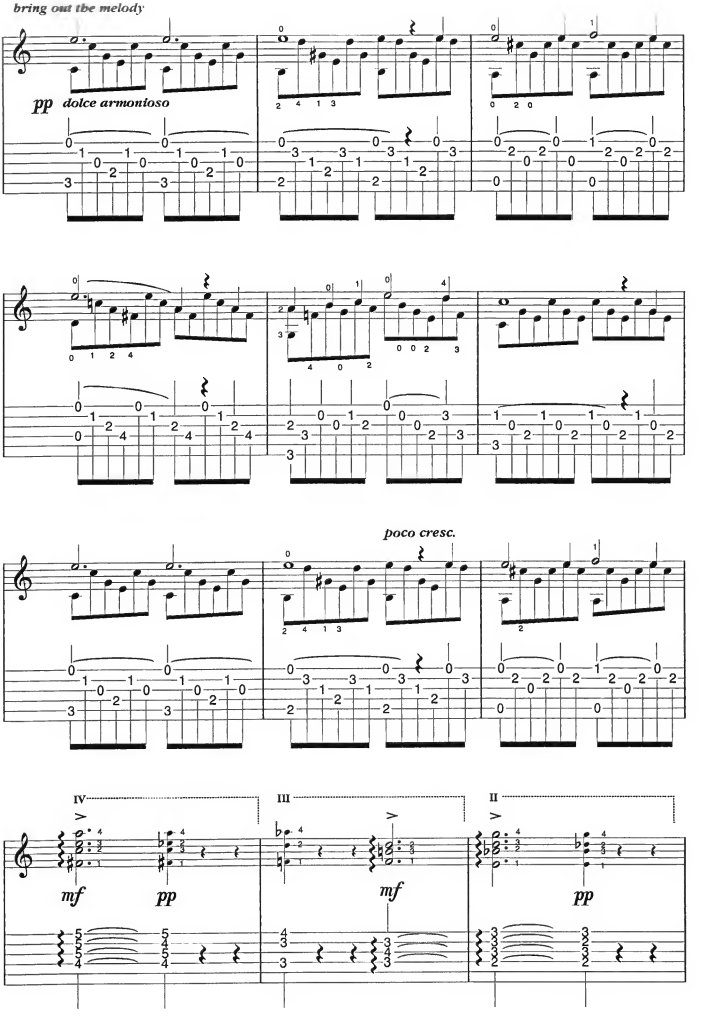
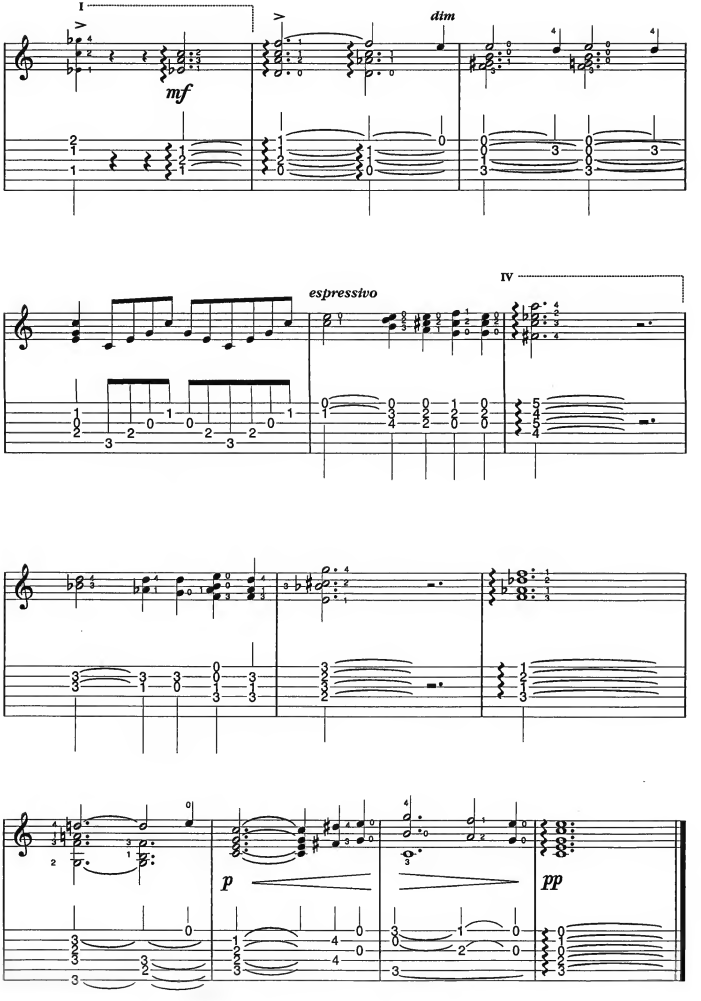

rit.


bring out the melody
pp
dolce armonioso
poco cresc.
IV
III
II
mf
pp
mf
pp


I
mf
dim
espressivo
IV
p
pp

LULLY

Jean-Baptiste Lully (Florence, November 28, 1632 – Paris, March 22, 1687).After having studied guitar, Lully became a musical page in the service of Mlle De Montpensier of Paris before being named, in 1653, the King's Composer of Instrumental Music.

In 1661 Lully became a naturalized French citizen and in the same year was named Superintendent and Composer of the King's Music.

From 1662 to 1671 Lully worked with Molière to produce ballet comedies and from 1672 to 1686 his collaboration with Quinault gave birth to the new theatrical forms of opera and lyric tragedy.

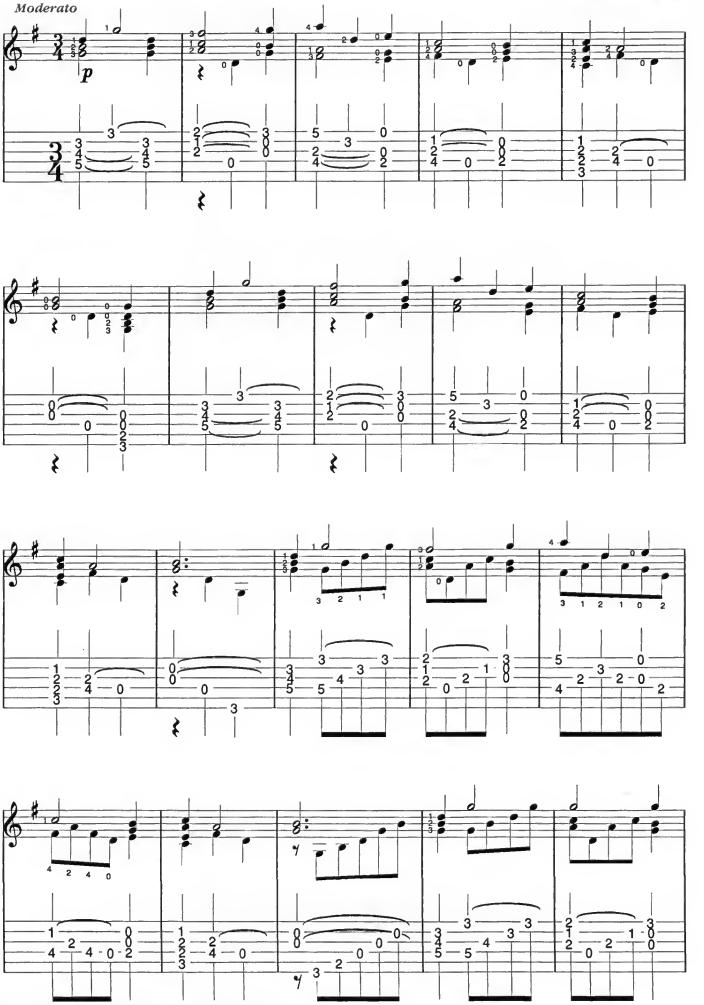
Lully died from gangrene in 1687. During his lifetime he had composed more than 32 ballets; 12 comedies, ballets or pastorales with Molière (such as *Le mariage forcé* and *Le bourgeois gentilhomme*); 14 lyric tragedies; and several large-scale motets.

Alceste (1674), *Roland* (1685), and *Armide* (1686) are Lully's most famous and interesting compositions. In these he created a new style of musical theater: the lyric tragedy in which music plays the leading role.

MINUET

from *The Bourgeois Gentilhomme*

Jean-Baptiste Lully



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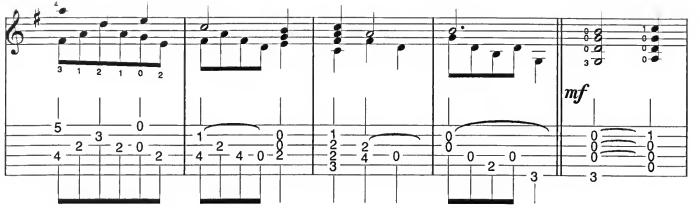
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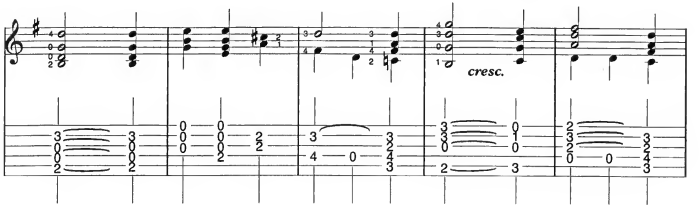
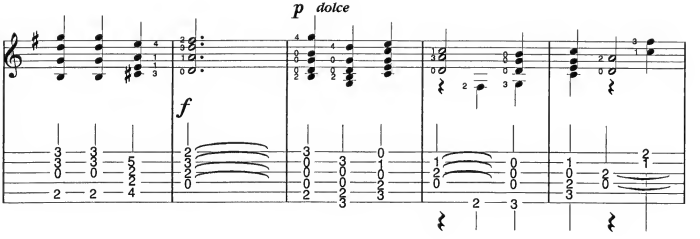
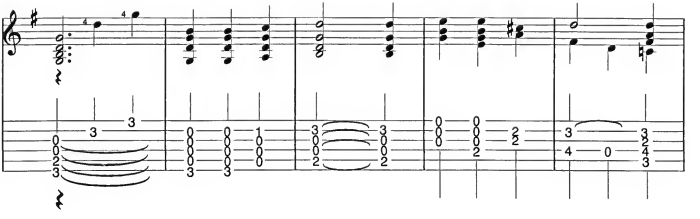
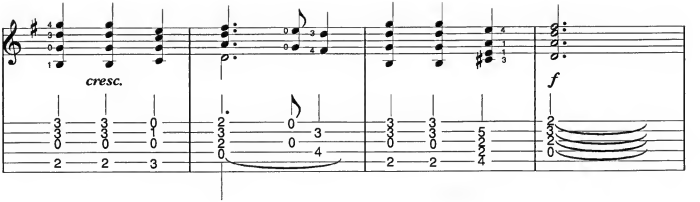

cresc.


p dolce
f




cresc.
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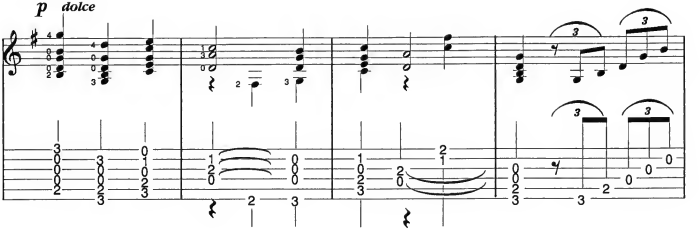
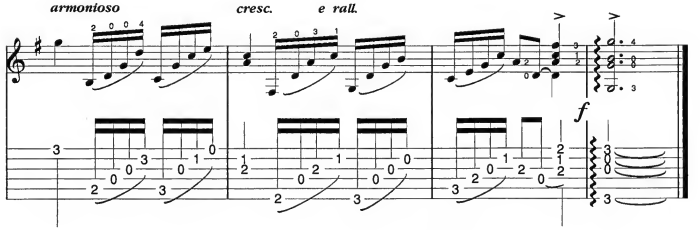

p dolce


armonioso
cresc.
e rall.
f

MENDELSSOHN

Felix Mendelssohn-Bartholdy (Hamburg, February 3, 1809 – Leipzig, November 4, 1847). Mendelssohn was the descendant of a family of German Jews that stressed the importance of intellectual and ethical education. Beginning around 1811 the family salon had become one of the most brilliant intellectual centers in Berlin. Mendelsssohn's intelligence and sensitivity were cultivated in this exceptionally favorable material and spiritual environment.

At nine years of age Mendelssohn gave his first public performance. At fourteen he had already been composing for several years at a breakneck pace and had built up an imposing body of work. At sixteen he was already a master and, judging form his Octet, Op. 20, only Schubert or Mozart had produced compositions of comparable quality at such an early age.

Many musicians, including Berlioz, Chopin, Schumann and Wagner, more or less owe the start of their careers to Mendelssohn. While he had the sensitivity of a true Romantic he is perhaps better understood as the last Classic composer.

Vocal compositions (oratorios, cantatas and psalms); symphonic literature (symphonies, overtures, piano and violin concertos); chamber music (string octet, cello sonatas); and keyboard pieces make up the most important part of Mendelssohn's gigantic output.

VENETIAN BOAT SONG

Felix Mendelssohn-Bartholdy

Andante sostenuto

p

cantabile

p

poco rit.

a Tempo

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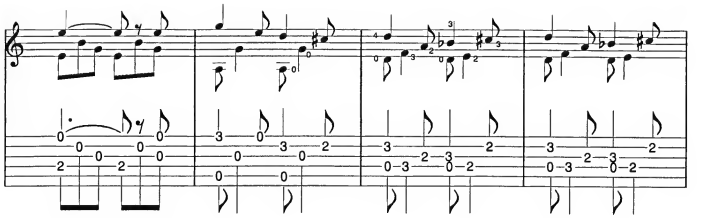

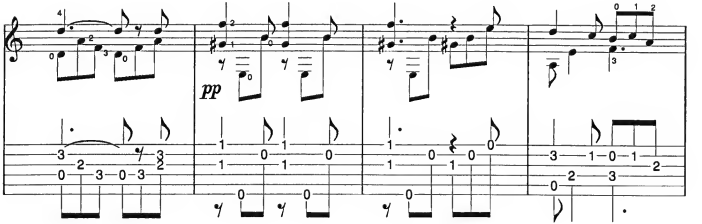
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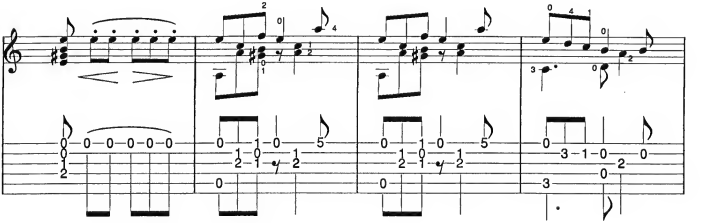

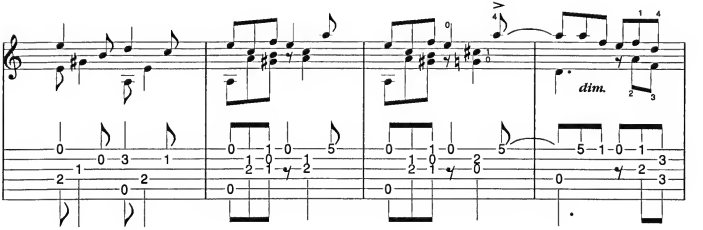
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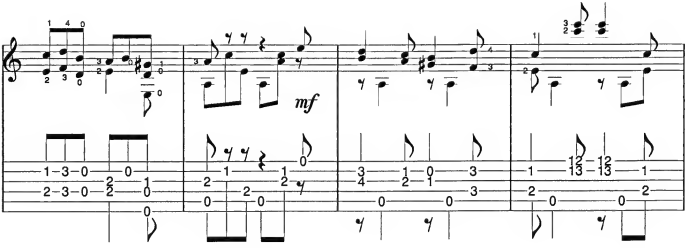
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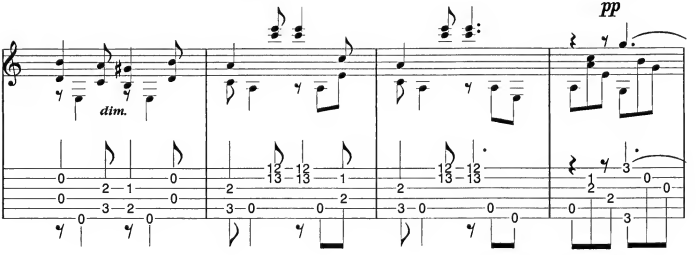
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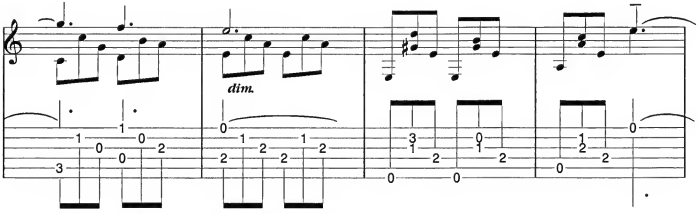
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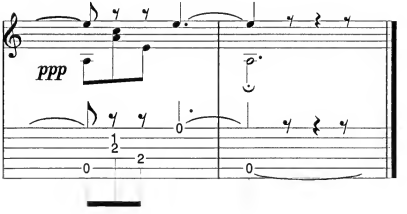

ppp

MOZART

Wolfgang Amadeus Mozart (Salzburg, January 27, 1756 – Vienna, December 5, 1791). Son of the composer Leopold Mozart, Wolfgang began to exhibit his extraordinary musical gifts at the age of three. It was not long before his father began showing off his son's extraordinary musical talent with a series of concert tours across Europe. As a result of these tours Mozart was thought of for too long as merely a child prodigy, a pampered celebrity. The fact that he was also an exceptional and prolific composer was long overlooked.

At the age of twelve, Mozart composed the opera, *Bastien and Bastienne*. Shortly after he was named to the position of Concert Master at the episcopal court in Salzburg, at the age of fourteen, he composed the string quartet in G major.

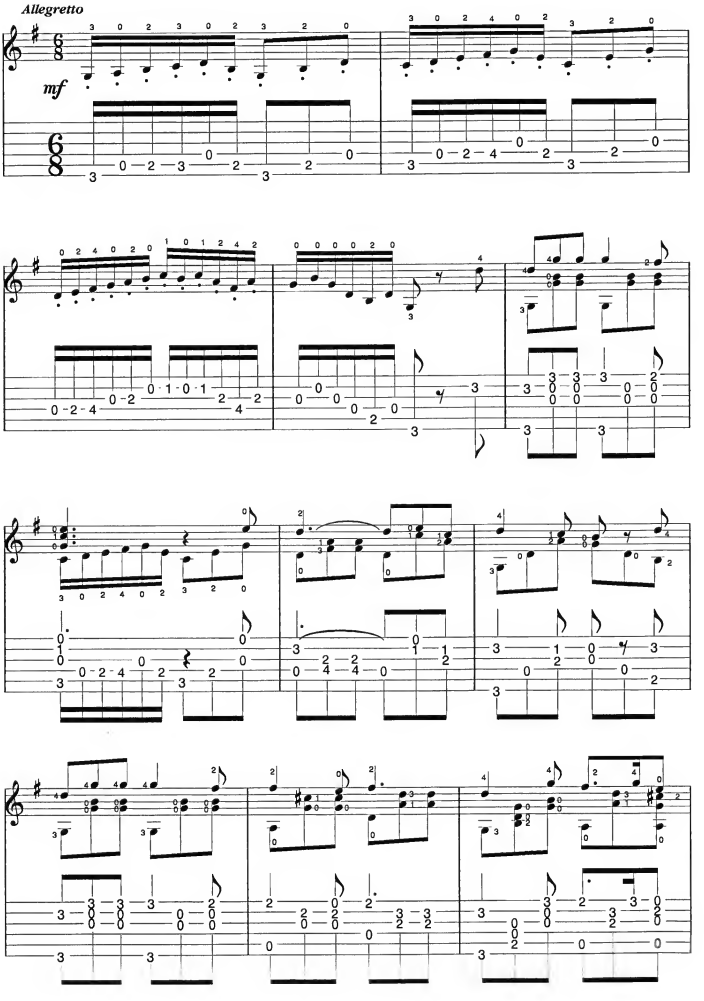
In 1781 Mozart was dismissed from his position at the Salzburg court and moved to Vienna. A year later he married Constance Weber. About this same time his opera *The Abduction From The Seraglio* had a very successful premiere. Then came the Mass in C Minor, *The Marriage of Figaro*, *Don Giovanni*, *Cosi fan Tutte* (1790), *The Magic Flute* (1791) and finally the Requiem which he was unable to finish before his death on December 5, 1791.

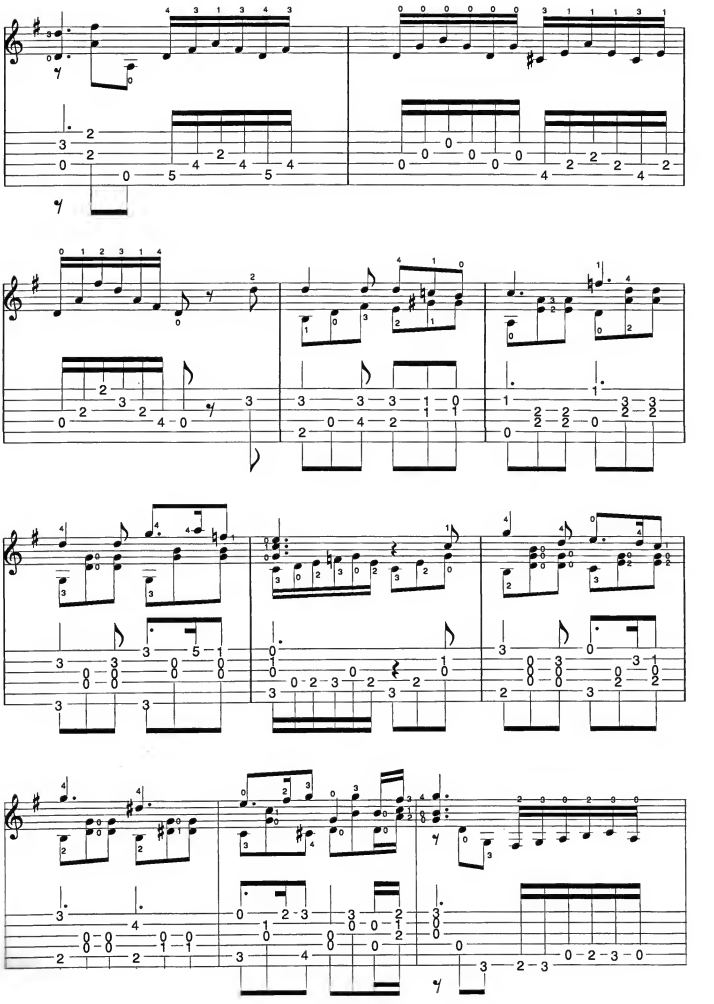
In addition to these major works, Mozart also wrote many important instrumental compositions: piano concertos; forty symphonies; quartets and quintets for strings; and thirty five sonatas for piano and violin. Mozart's musical genius represents the most successful synthesis of Classicism.

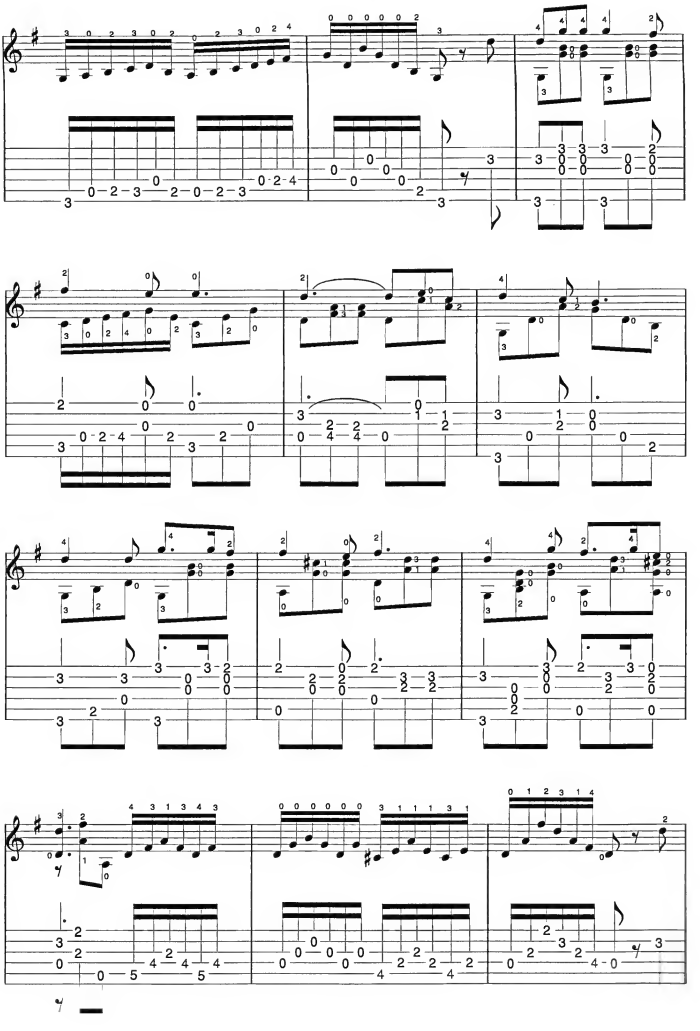
SERENADE

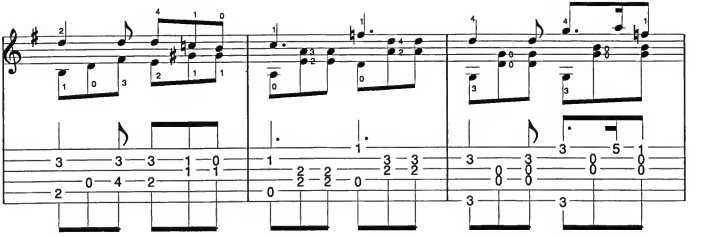
from *Don Giovanni*

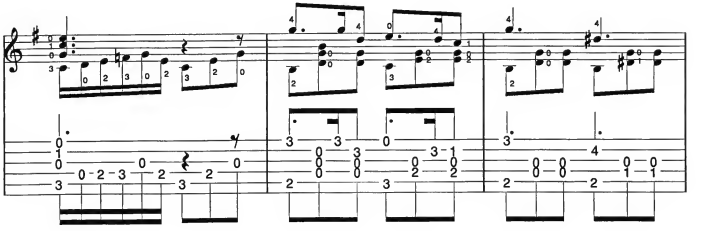
Wolfgang Amadeus Mozart

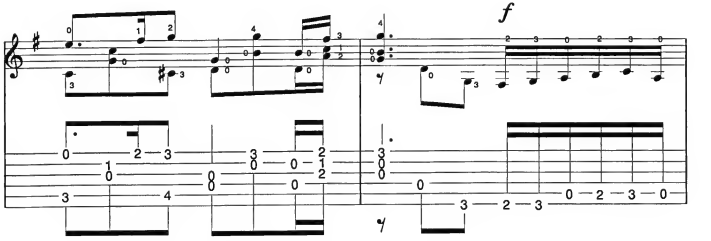








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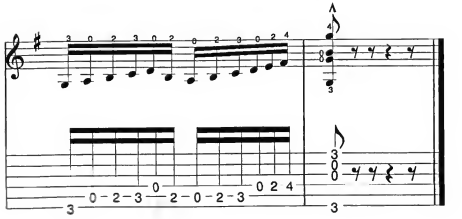
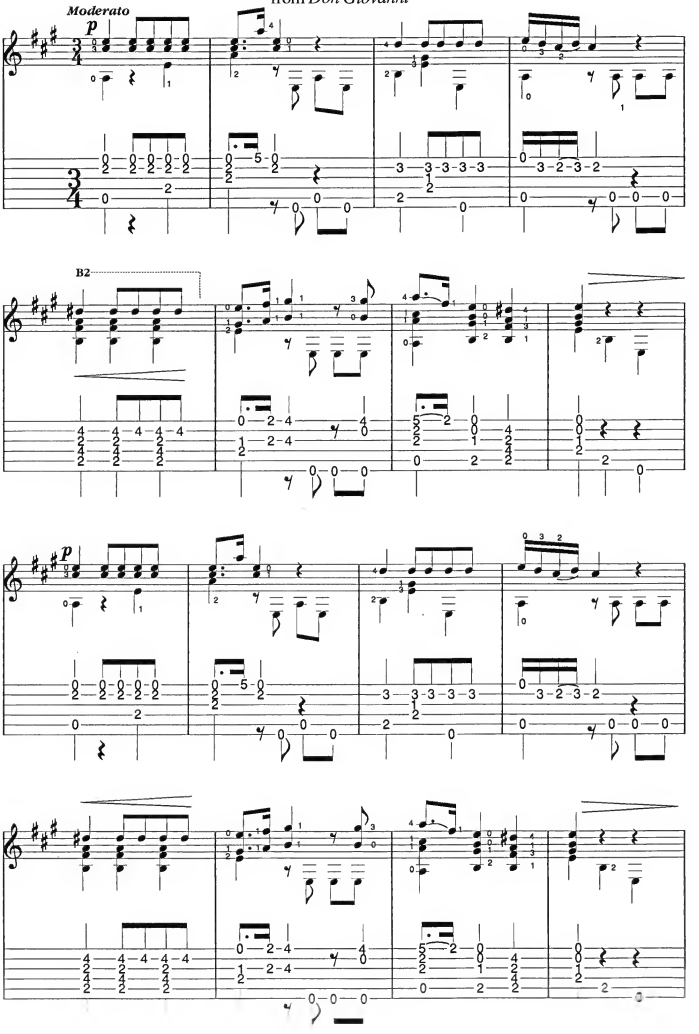
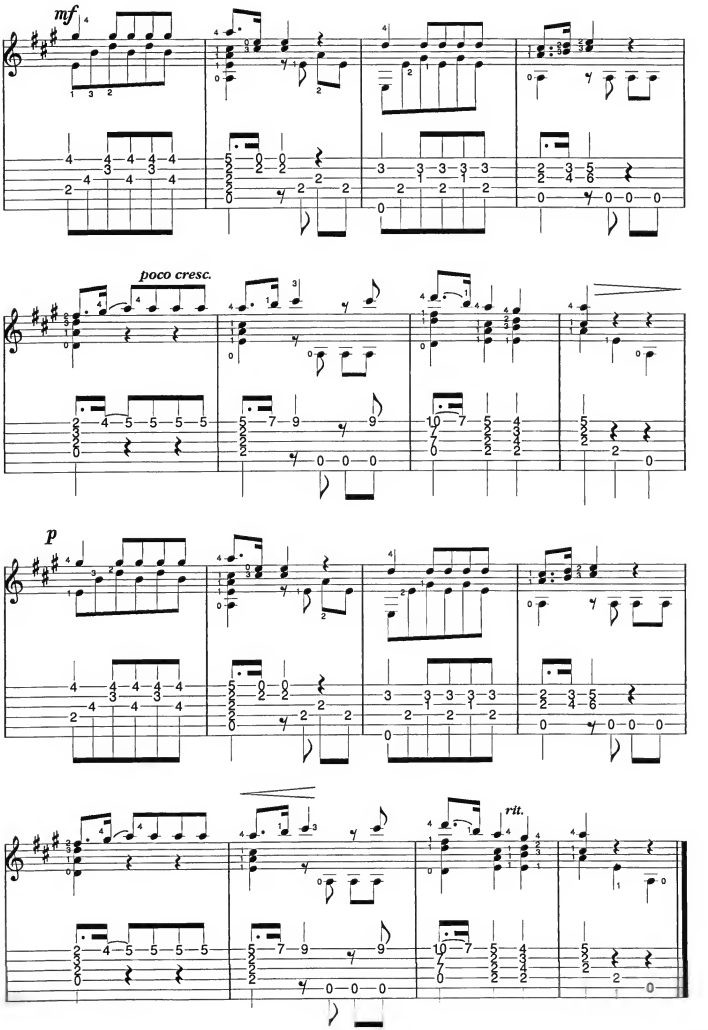


MINUET

from *Don Giovanni*

Wolfgang Amadeus Mozart

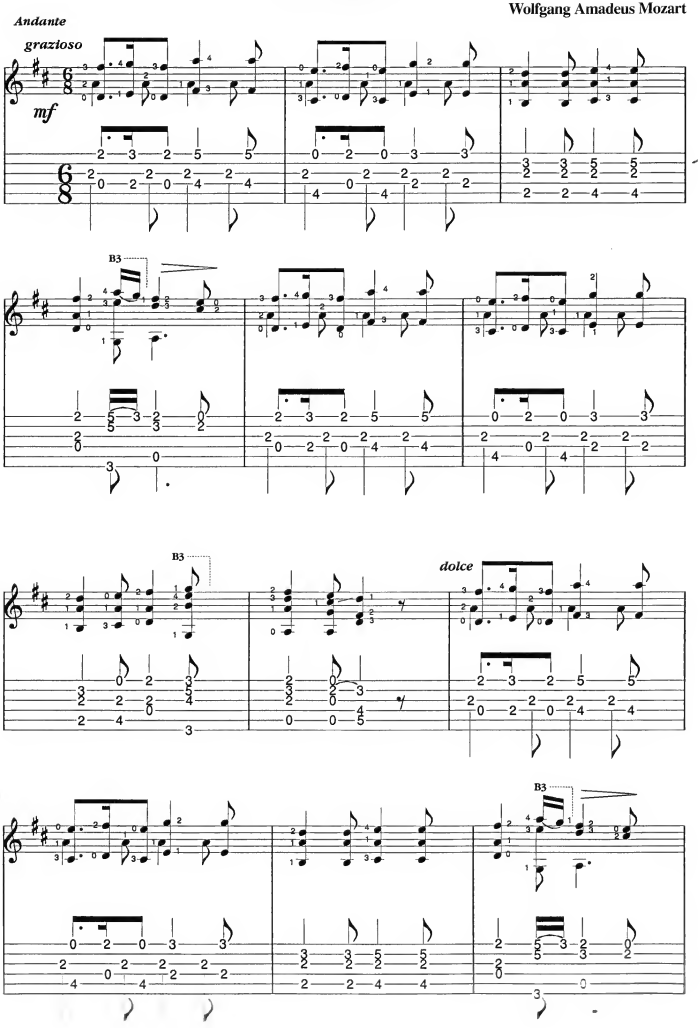


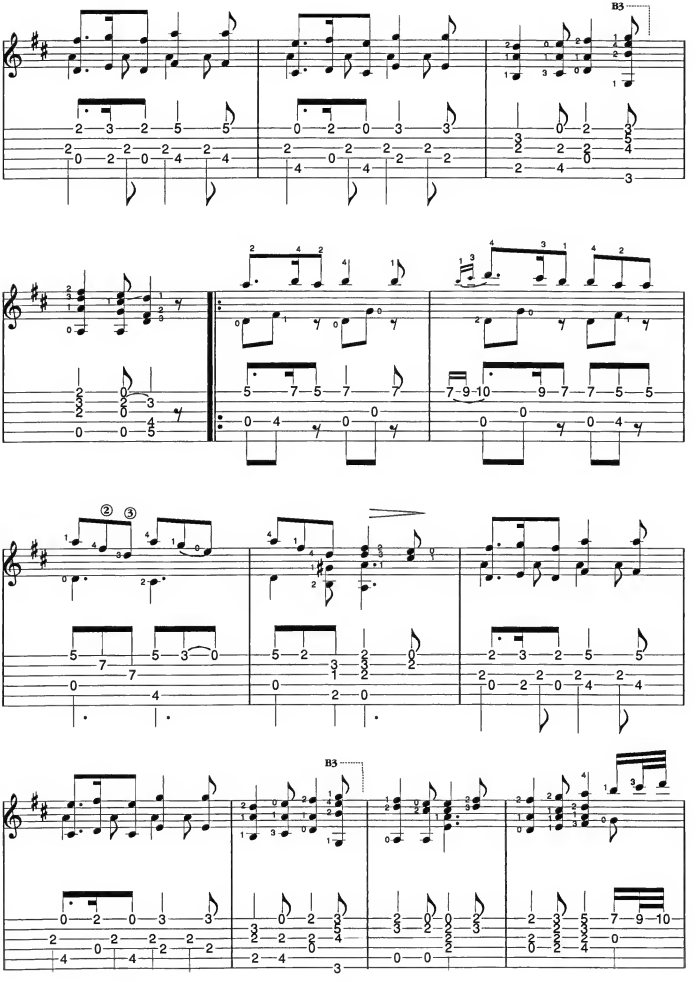

mf
poco cresc.
p
rit.

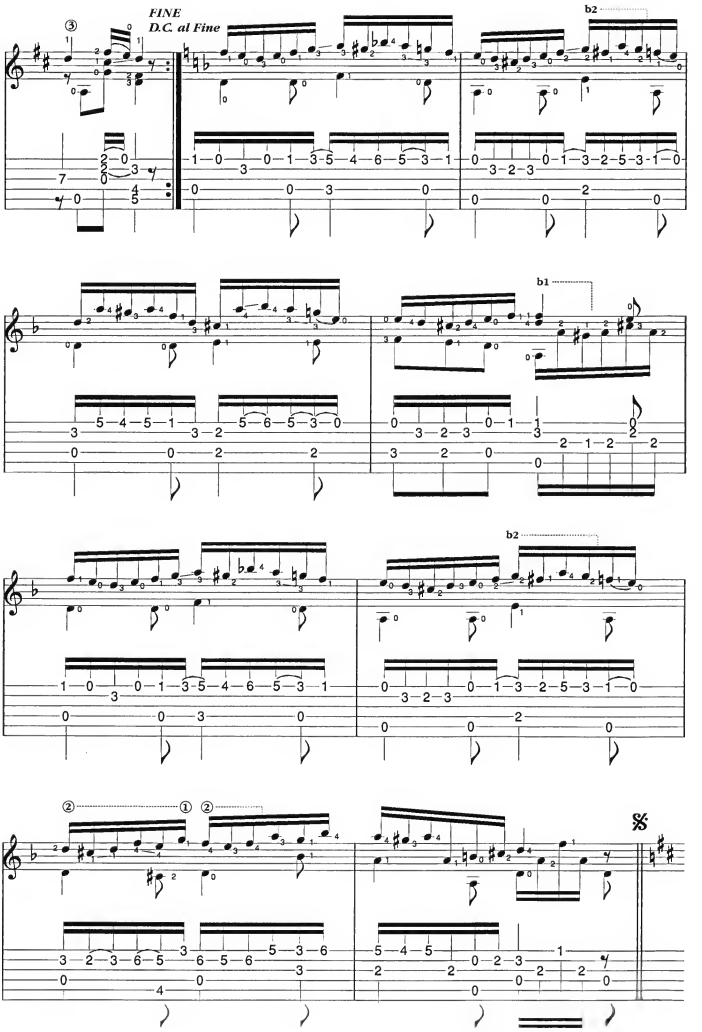
THEME

from Sonata No. 11

Wolfgang Amadeus Mozart




B3
B3


FINE
D.C. al Fine
b2
b1
b2

PERGOLESI

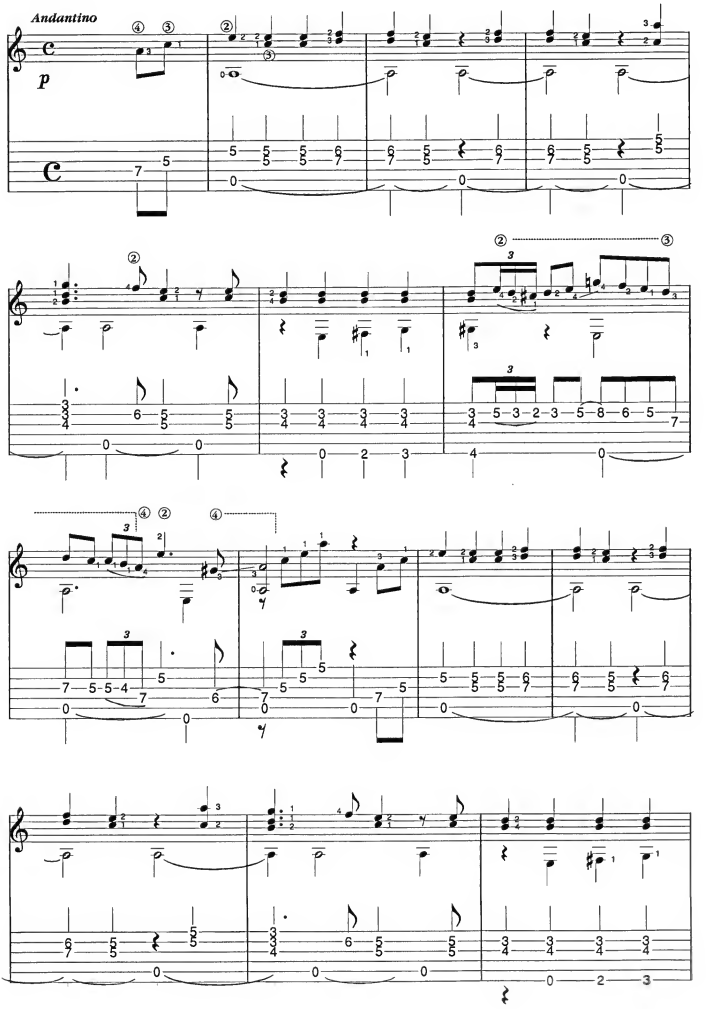
Giovanni Battista Pergolesi (near Ancône, January 4, 1710 – Pozznoli, March 16, 1736). Although not a child prodigy, Pergolesi was nevertheless an excellent violinist. Stricken with pulmonary tuberculosis he died at the age of 26 after just having completed his great *Stabat Mater*.

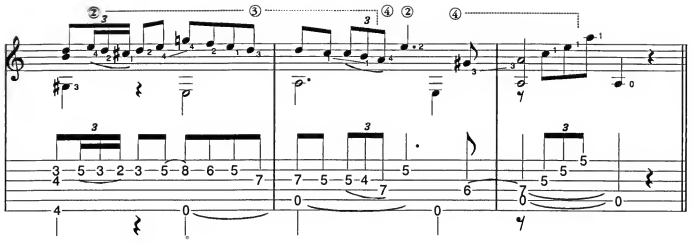
When we think that Pergolesi's musical training lasted until he was twenty, and that his first attempts as a composer were unsuccessful, it is truly amazing how far he advanced during a musical career that barely lasted five years. Indeed, Pergolesi's greatest successes came only after his death. His opera *La Serva Padrona* touched off the War of the Buffoons in 1752 (see Rameau, p 77). Today Pergolesi's music is still played throughout the world.

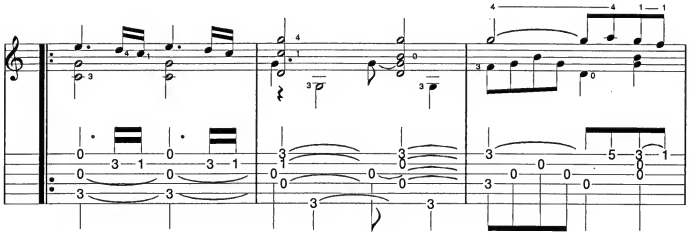
Pergolesi's works include: four *opera seria* (of which *Olimpiade* is the best); three intermezzos, including *La Serva Padrona*; two comic operas in neopolitan dialect; six oratorios, ten secular cantatas (the best of these is *Orfeo*); a *Stabat Mater*; many masses, motets, psalms and a number of fascinating instrumental pieces.

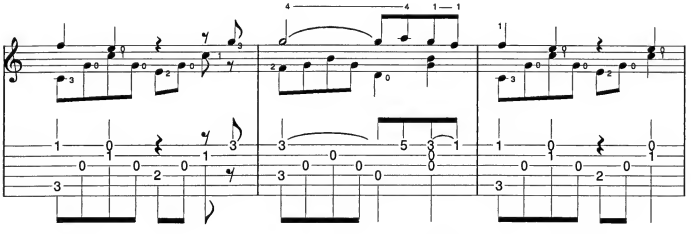
SICILIENNE

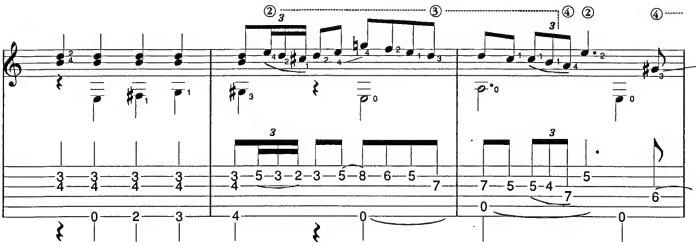
Giovanni Battista Pergolesi

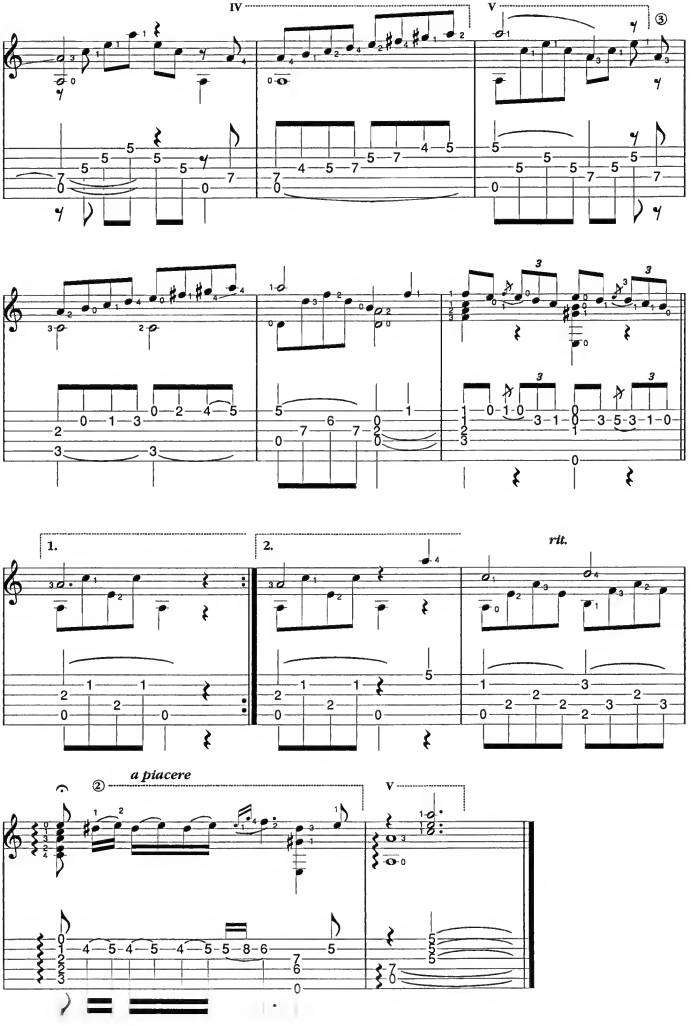











IV
V
③
1.
2.
rit.
②
a piacere
V

RAMEAU

Jean-Phillipe Rameau (Dijon, September 25, 1683 – Paris, September 12, 1764). Born into a family of musicians, Rameau studied music with his father and became an organist at Avignon, Clermont-Ferrand, Dijon and Lyon. In 1722 he took up residence in Paris where he published his *Treatise of Harmony*.

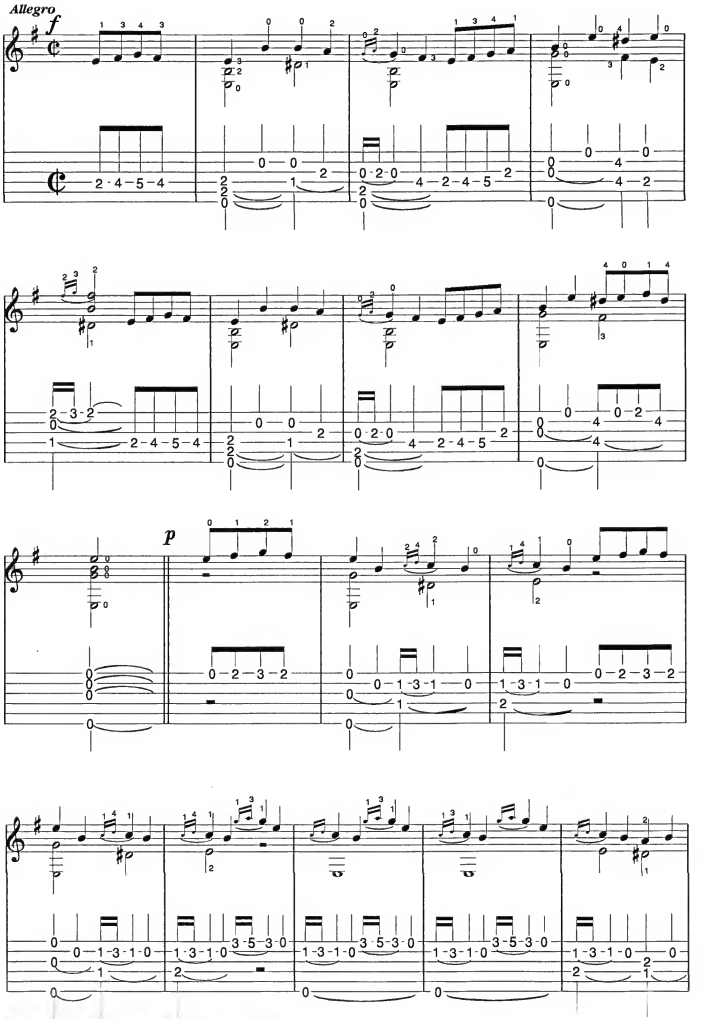
In 1733 Rameau's opera *Hippolyte and Aricie* was premiered. Then came the resounding success of *Castor and Pollux* in 1737.

In 1752 Rameau found himself at the center of the "War of the Buffoons." This intellectual skirmish pitted the supporters of French music such as Madame de Pompadour and Rameau against the supporters of Italian music such as Jean-Jacques Rousseau and his fellow Encyclopedists.

Rameau died in 1764, probably of typhoid fever. Among his musical works are 32 lyric tragedies; opera-ballets, such as *Les indes galantes*; comic operas; 62 pieces for harpsichord; and 20 volumes of music theory and criticism.

TAMBOURIN

Jean-Phillipe Rameau



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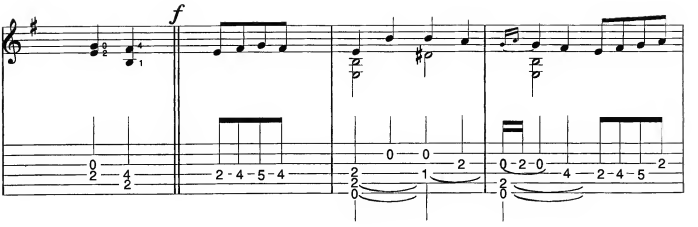
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0-0-2
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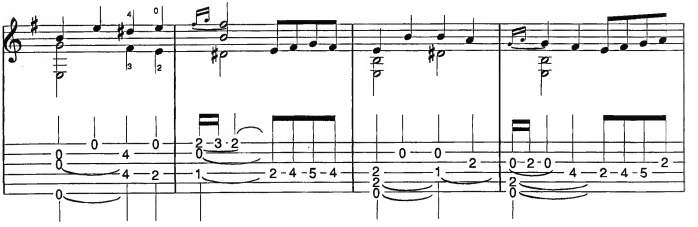
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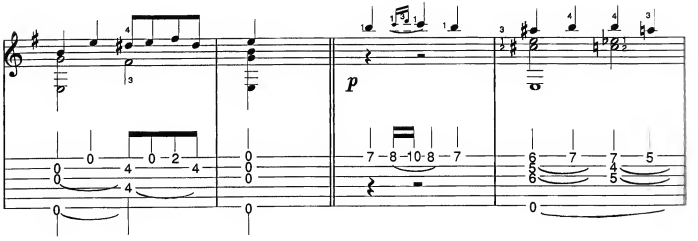
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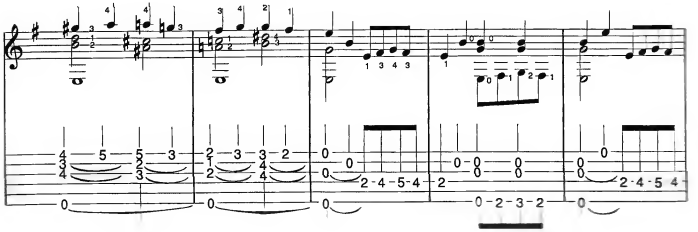
6-7-7-5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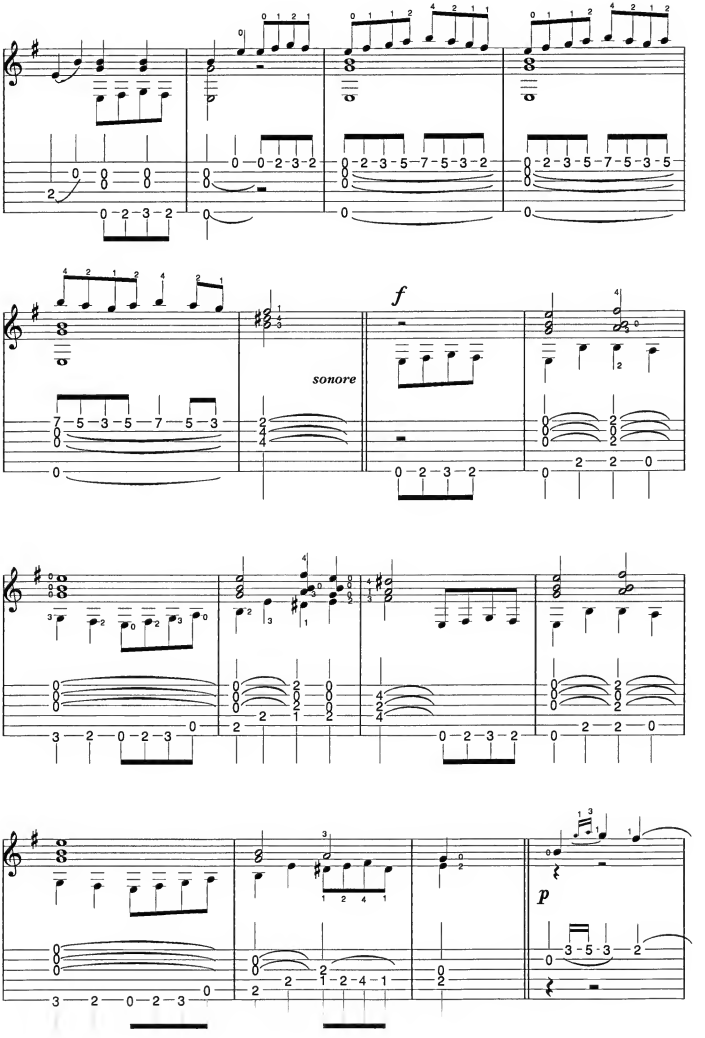
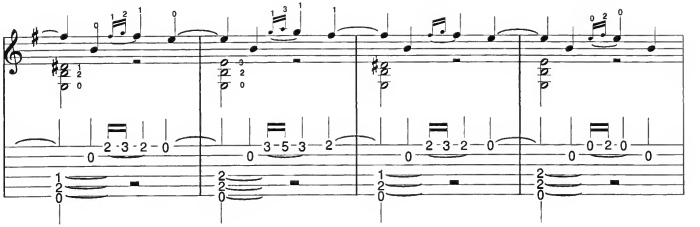
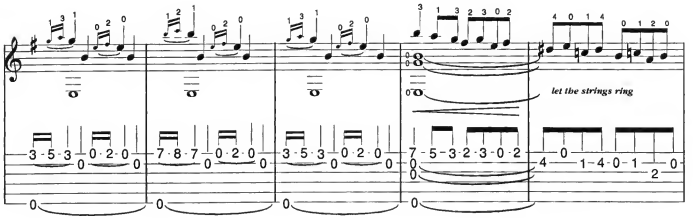
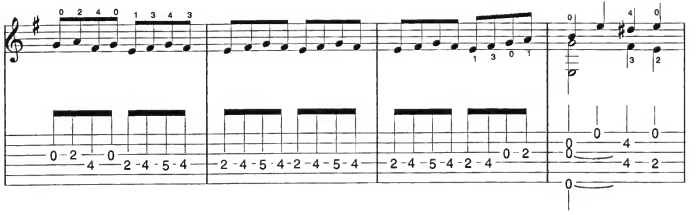
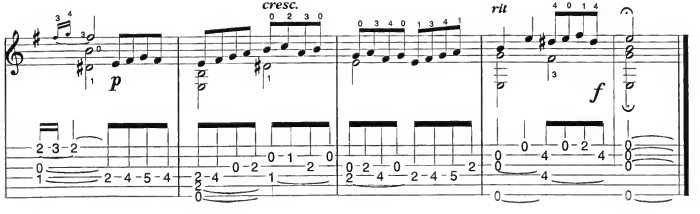

sonore
f
p




let the strings ring




cresc.
rit
p
f

SCHUBERT

Franz Schubert (Vienna, January 31, 1797 – Vienna, November 16, 1828). Despite Schubert's exceptional aptitude for music, his father, a school teacher and amateur cellist, insisted that his son follow in his footsteps. Nevertheless, Schubert's father did teach him the violin and, by the age of nine or ten the youngster had also begun studying piano, organ voice and harmony with the organist of the neighborhood parish. It was soon apparent that Schubert already knew everything that this teacher could offer. Schubert found his tuition-free studies at Vienna's Imperial and Royal City College more satisfying and these soon resulted in a flowering of his musical and intellectual gifts.

In 1814 Schubert did become the school teacher that his father wanted and in that same year he also composed his first great masterpiece: the immortal song "Gretchen At The Spinning Wheel."

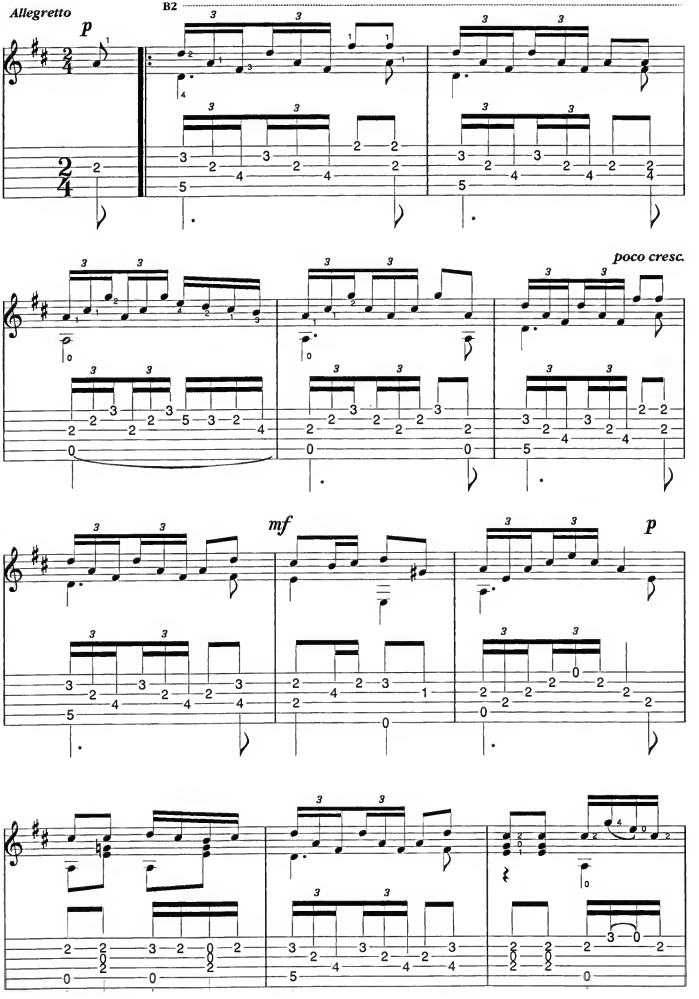
During the following year Schubert wrote: an opera; four operettas; two masses; twenty-one choral works; two symphonies (Nos. 2 and 3); a string quartet in G minor; numerous piano pieces as well as many songs such as the "The Erl-King," "The Trout," and "Death and The Maiden."

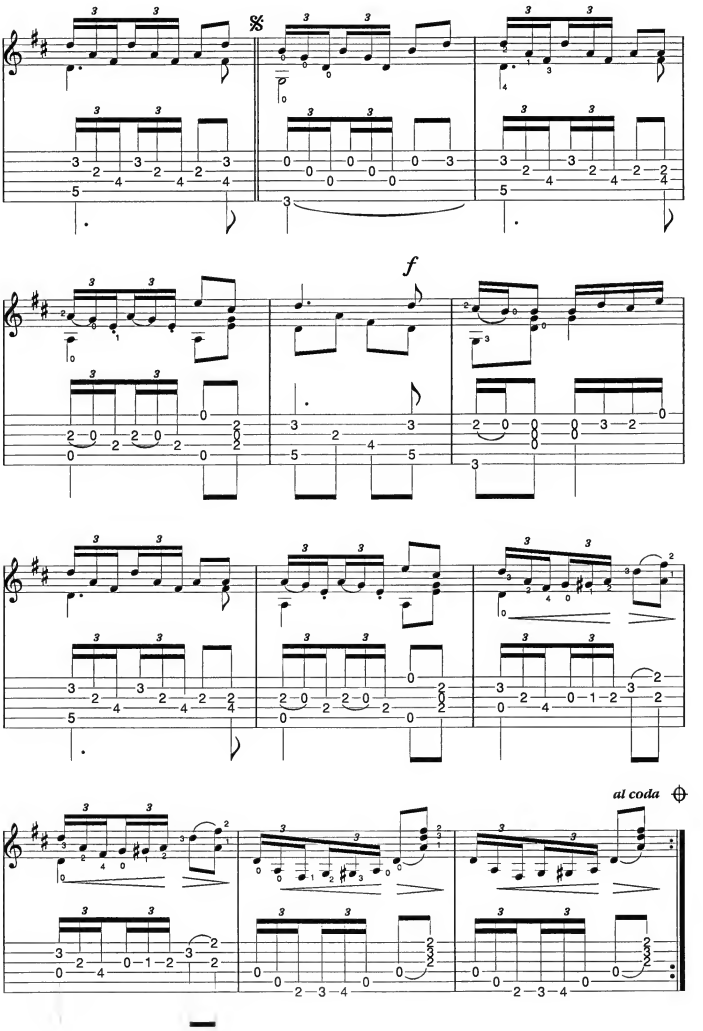
Already gravely ill in 1822, Schubert continued to produce an enormous quantity of music until he died, exhausted, in 1828.

Along with Mozart, Franz Schubert is considered one of the great natural geniuses in the history of music. His musical gift bordered on the psychic. He could compose his music in his head without ever refering to the piano, write the composition out and then rarely need to make subsequent corrections in what he had written. Generally, it was the poetic sentiments, free from any intellectual compromises, that fired Schubert's musical inspiration

"THE TROUT"

Franz Schubert

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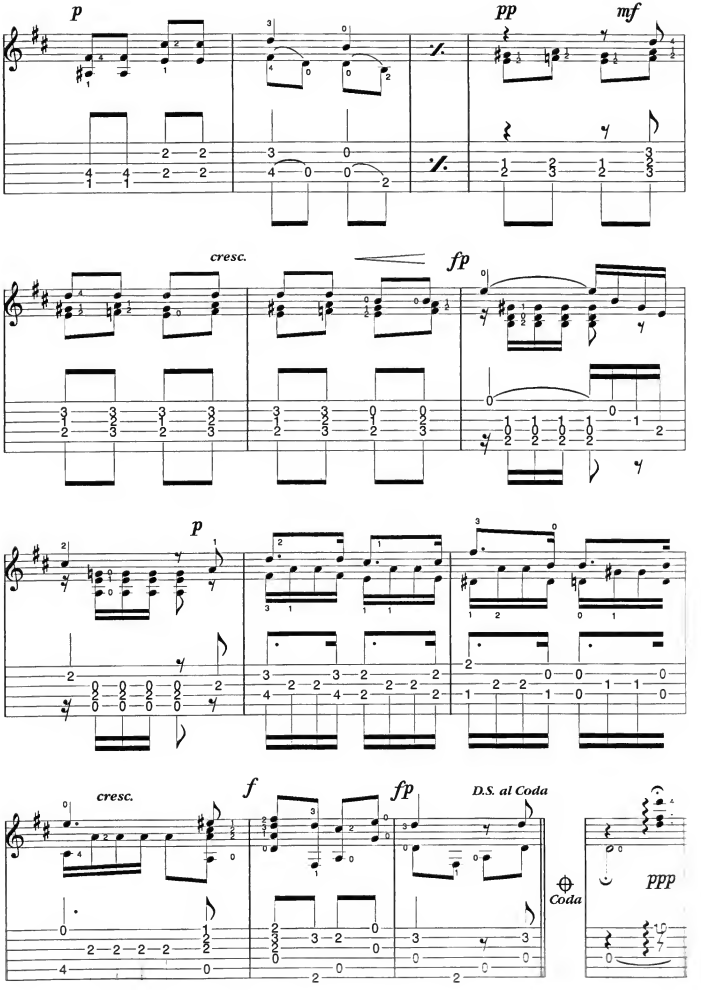
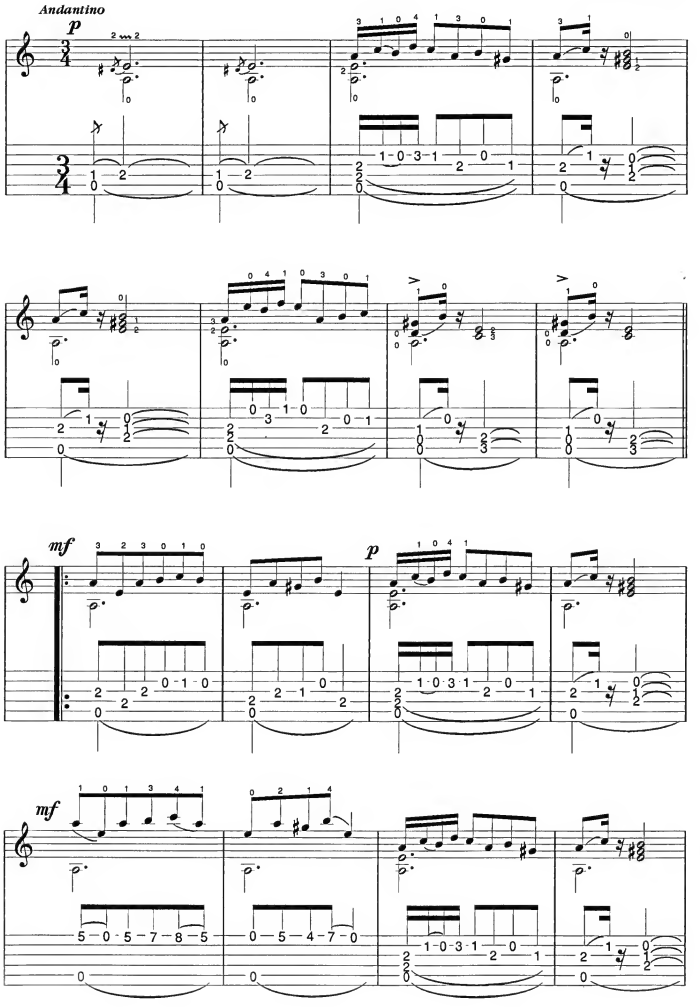
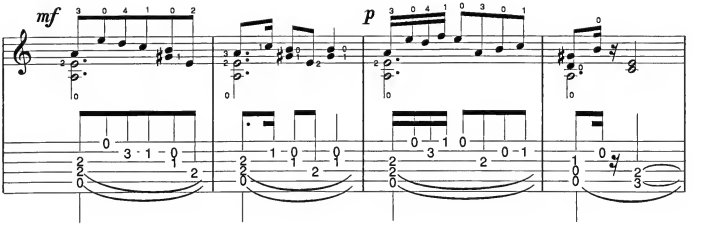

p
pp
mf
cresc.
fp
p
cresc.
f
fp
D.S. al Coda
Coda
ppp

"THE ORGAN GRINDER"

Franz Schubert

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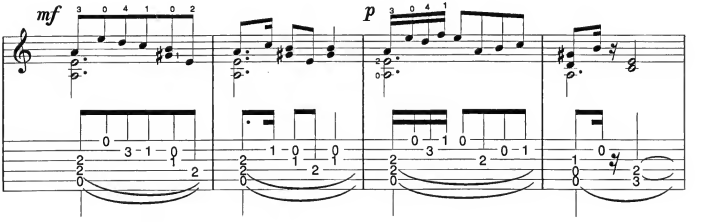
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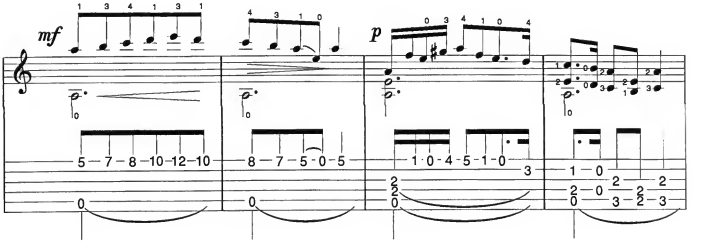
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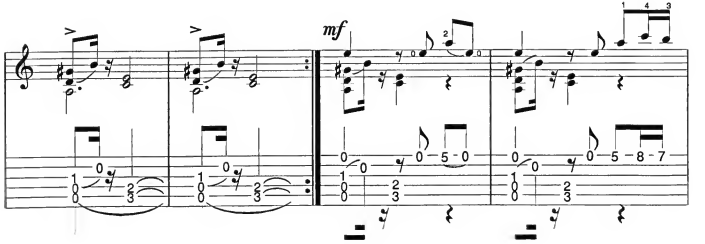
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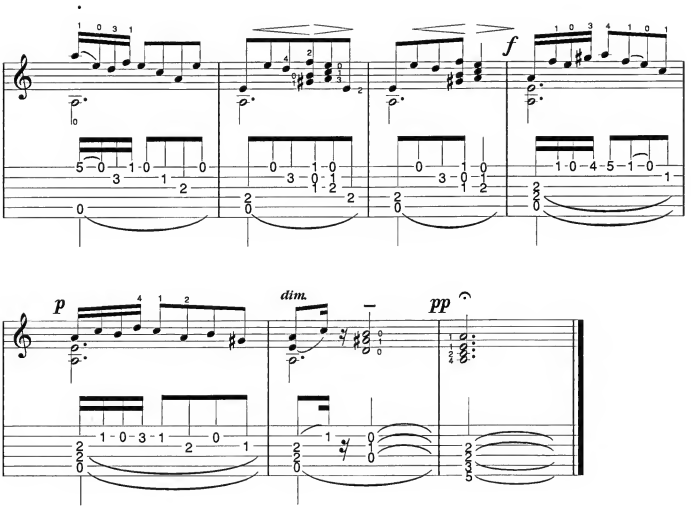
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SCHUMANN

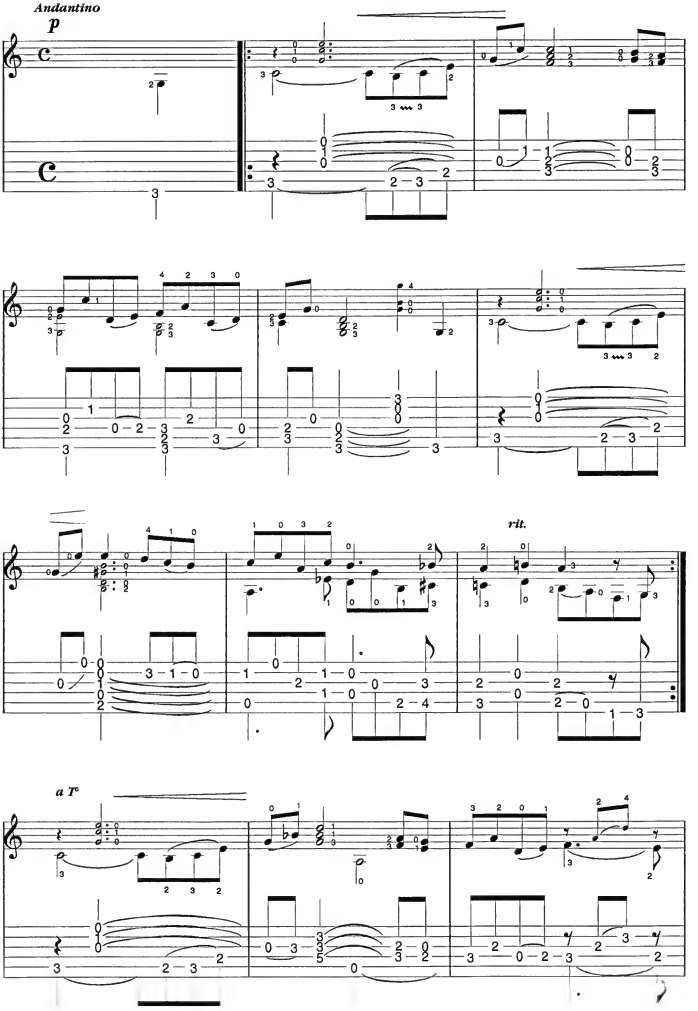
Robert Schumann (Saxony, June 8, 1810 – near Bonn, July, 29, 1856). Instead of devoting himself to his law studies at the University of Leipzig, Schumann studied piano with Friedrich Wieck and fell in love with his teacher's daughter, Clara. Clara had been a child prodigy and was destined to become a concert pianist. Her parents were violently opposed to her relationship with Schumann. Nevertheless, after five years of constant struggle and frequent separation the two lovers were married in September of 1840. These five tumultuous years were by far the composer's most productive period

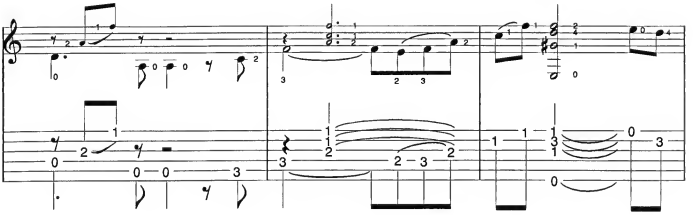
Schumann's failing nerves and serious psychological problems began to surface in 1850 (his father had suffered from mental disorders and his mother had been high-strung). Tragically, Schumann died in an asylum near Bonn in 1856.

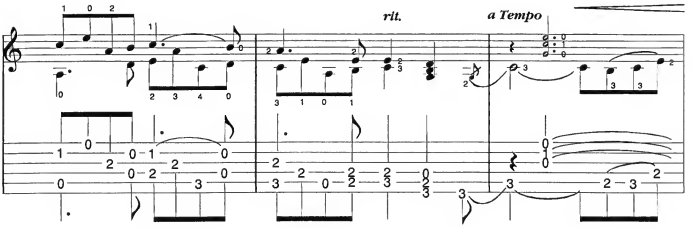
The literary skills and passionate personality of Schumann made him the prototype of the Romantic musician. His most beautiful and original compositions are the piano pieces and songs (especially the song cycles *A Woman's Life and Loves* and *The Loves of A Poet*). His symphonic works and chamber music also merit careful attention despite the negative opinion of some critics.

"TRAUMERIE"

Robert Schumann



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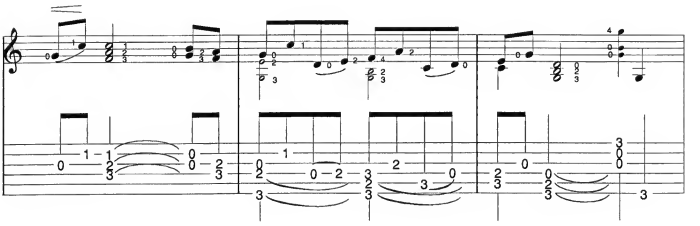

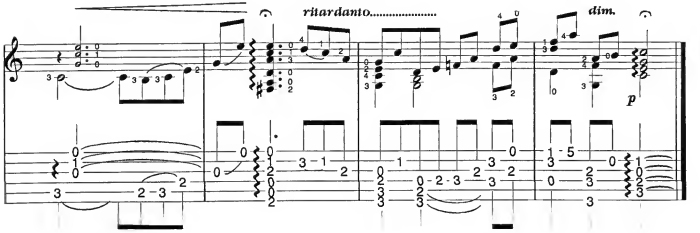
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STRAUSS

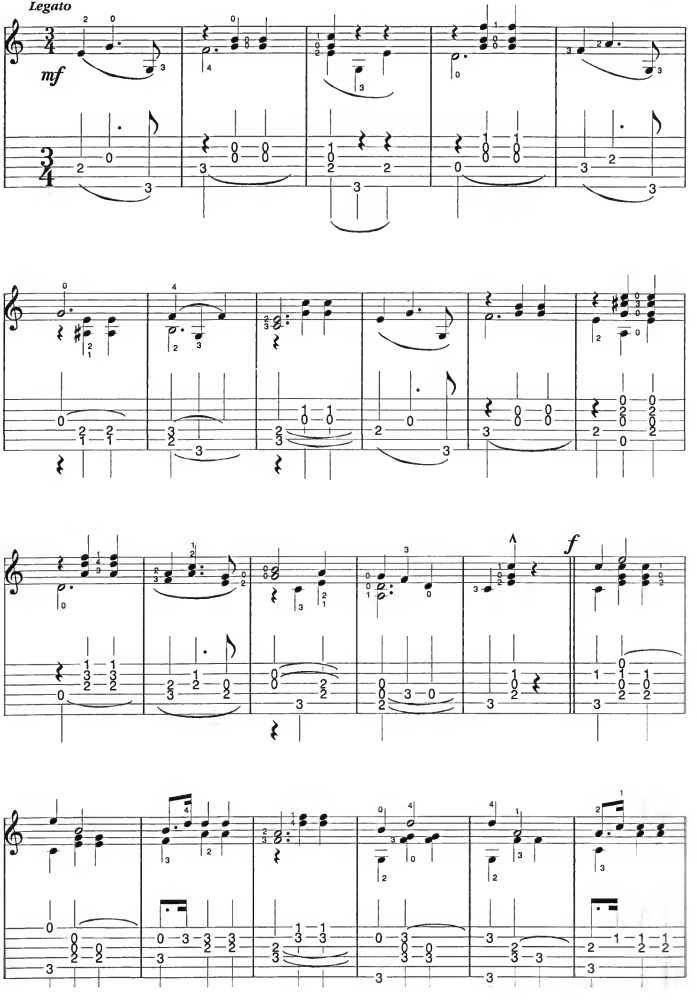
Johann Strauss (Vienna, October 25, 1825 – Vienna, June 3, 1899). Strauss was the oldest son of a musical family (his father and brothers were also composers). He composed his first Waltz at the age of six and had the benefit of advanced general and musical studies in violin and theory. Despite all of this, his father forced him to pursue a career in banking instead of music.

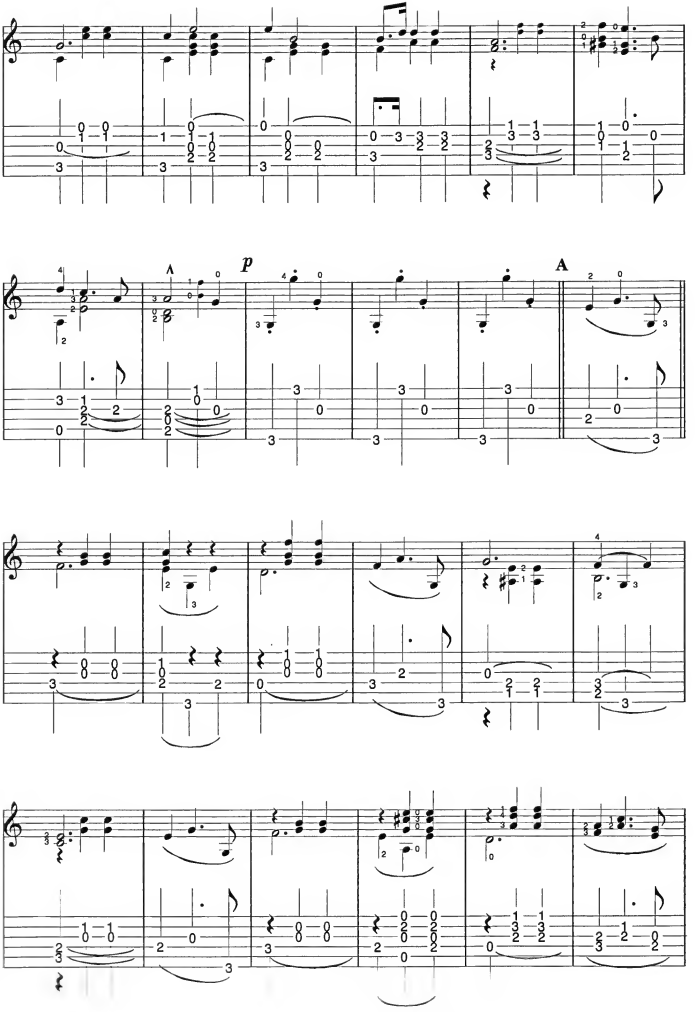
Following his father's death, Strauss began an extensive musical tour of Europe and the United States. Everywhere he was acclaimed as the "Waltz King" and great musicians (Liszt, Bülow, Wagner, Brahms and much later Ravel) saluted his exceptional talent.

Strauss perfected the Viennese waltz. His refined and aristocratic compositions became the musical symbols of the Hapsburg dynasty's most opulent years. "The Blue Danube," "Artist Life," "Wiener Blut" and "The Emperor's Waltz" are the best known of his waltzes. His operettas, especially *Die Fledermaus* (1874) and *The Gypsy Baron* (1865), made Strauss the rival of Jacques Offenbach.

"THE EMPEROR'S WALTZ"

Johann Strauss

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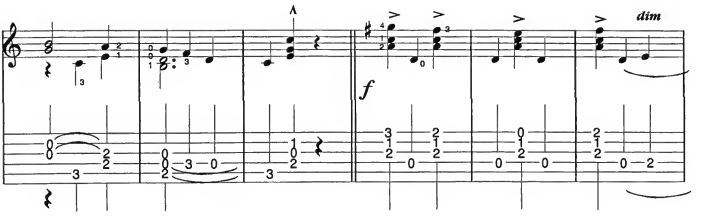
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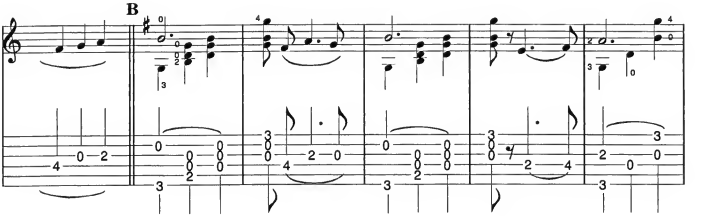
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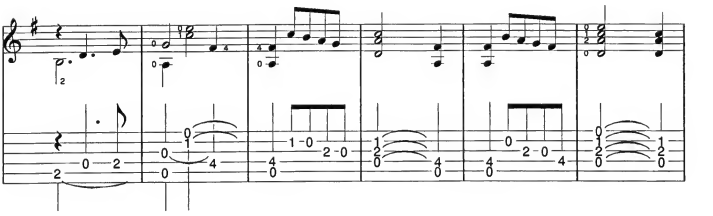

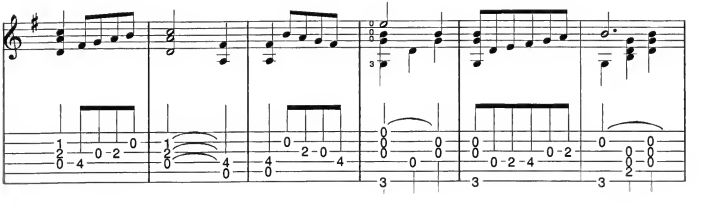

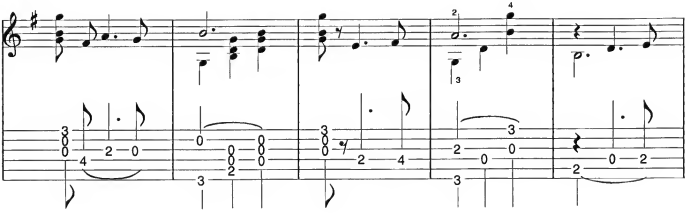

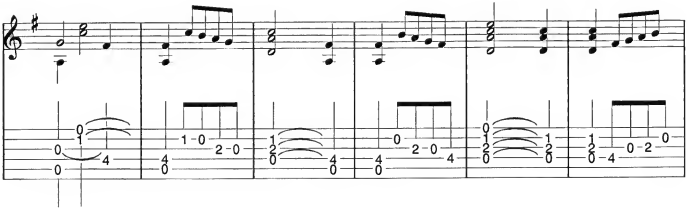

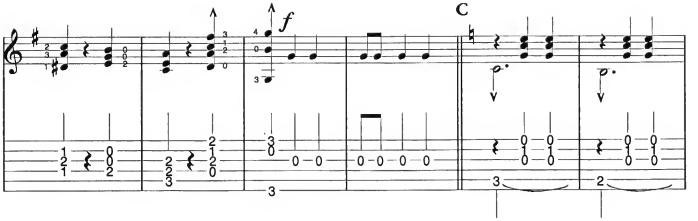
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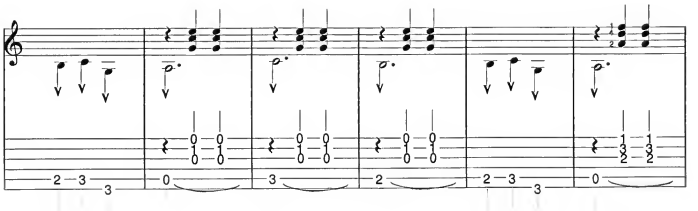

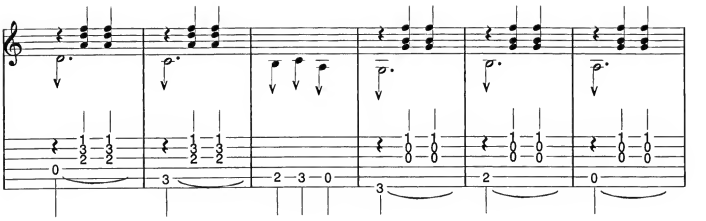

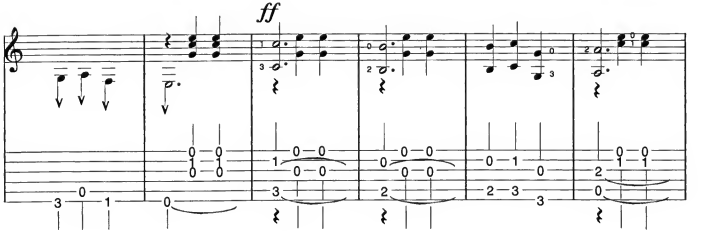
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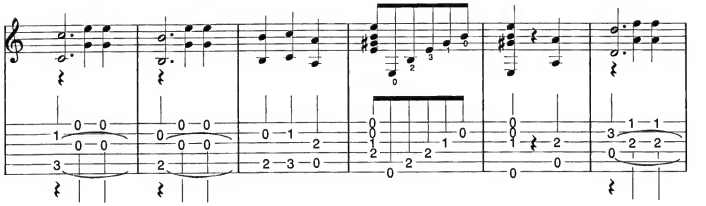

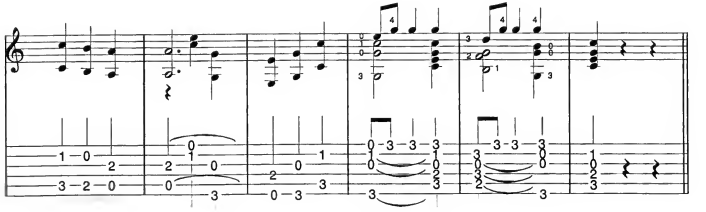

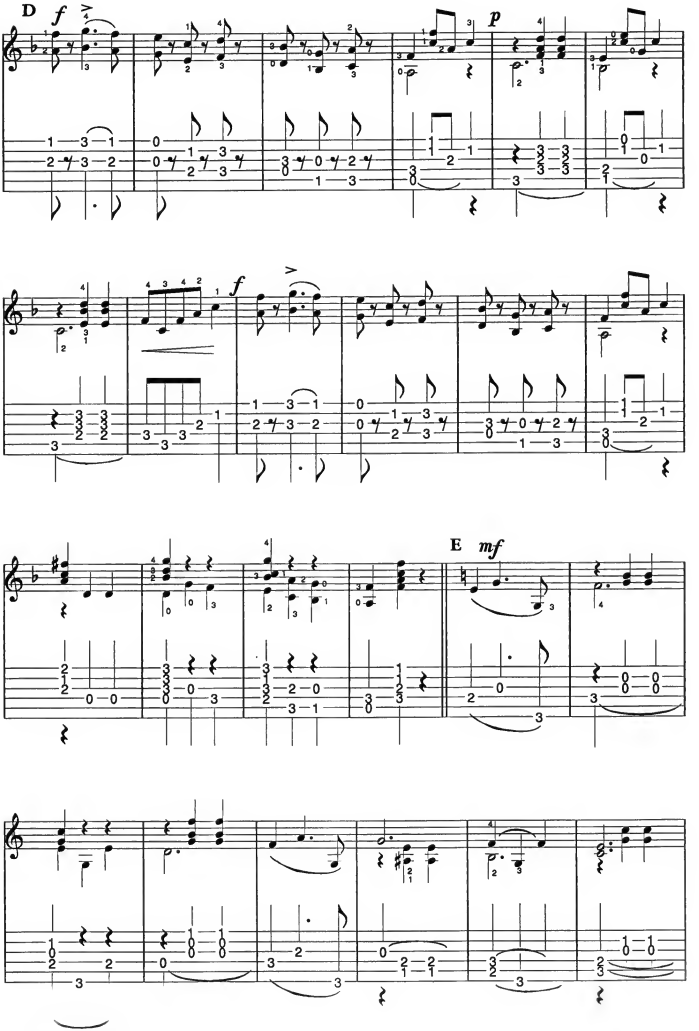
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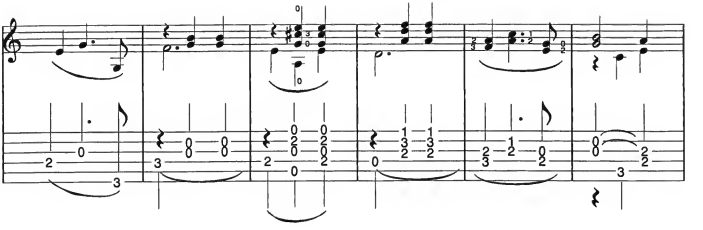

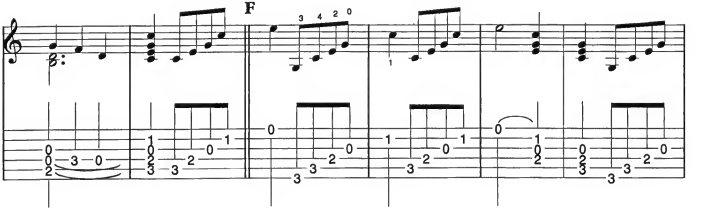
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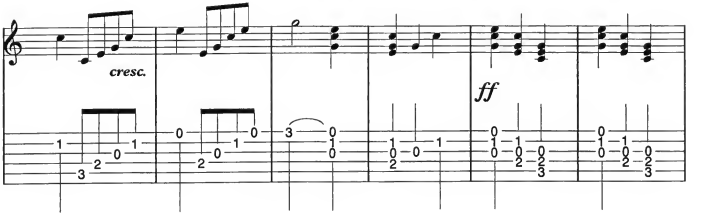
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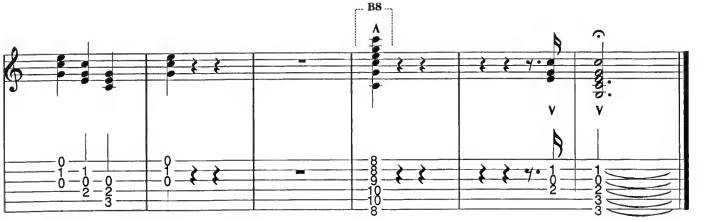
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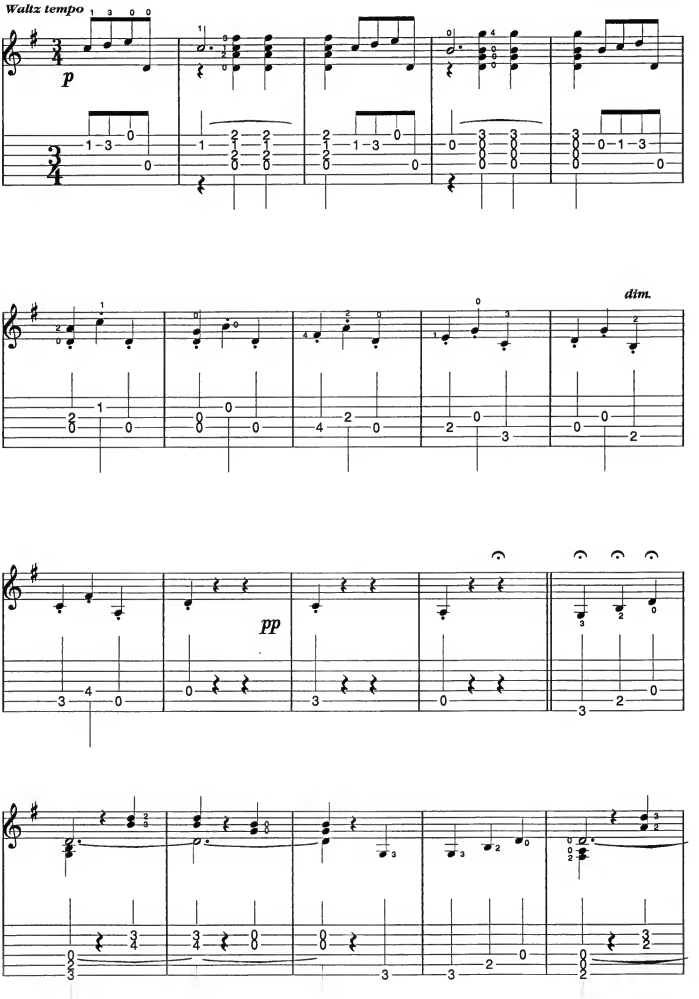
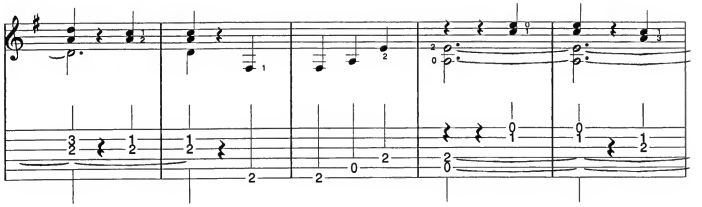
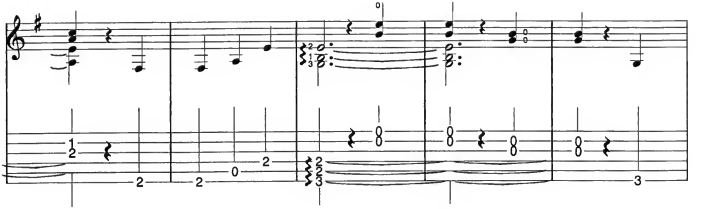
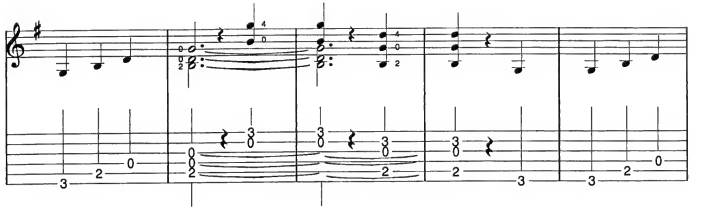
"THE BEAUTIFUL BLUE DANUBE"

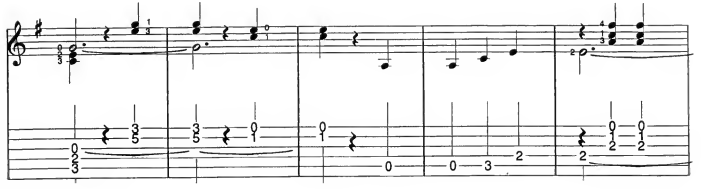
Johann Strauss

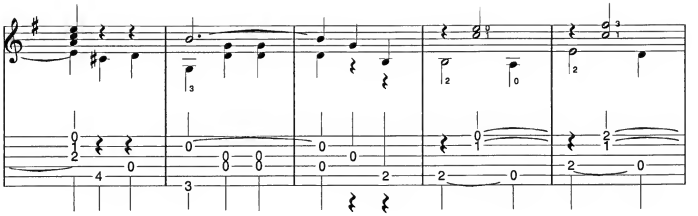


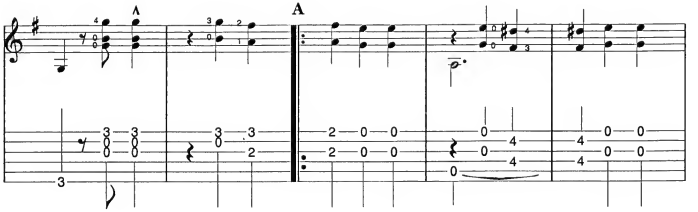








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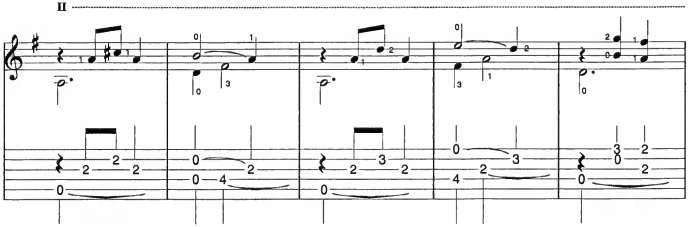
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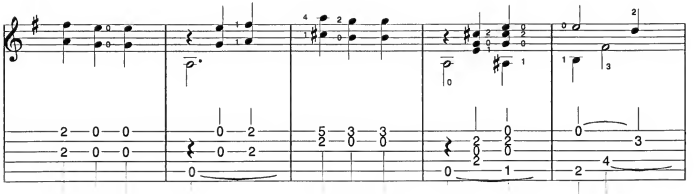

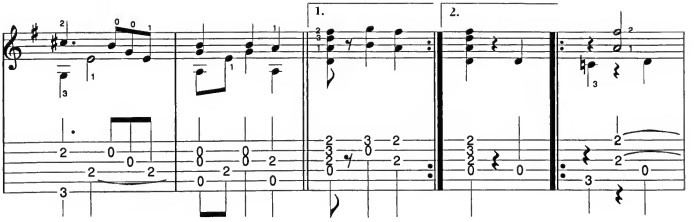
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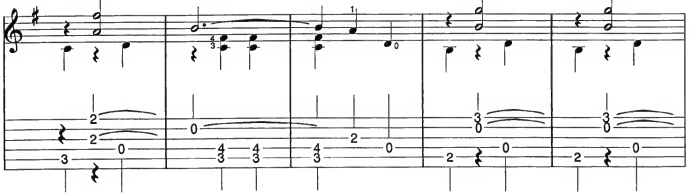

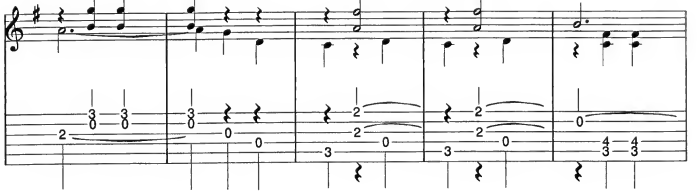

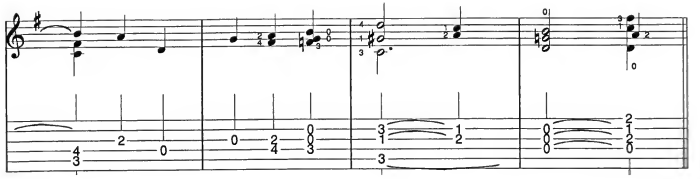

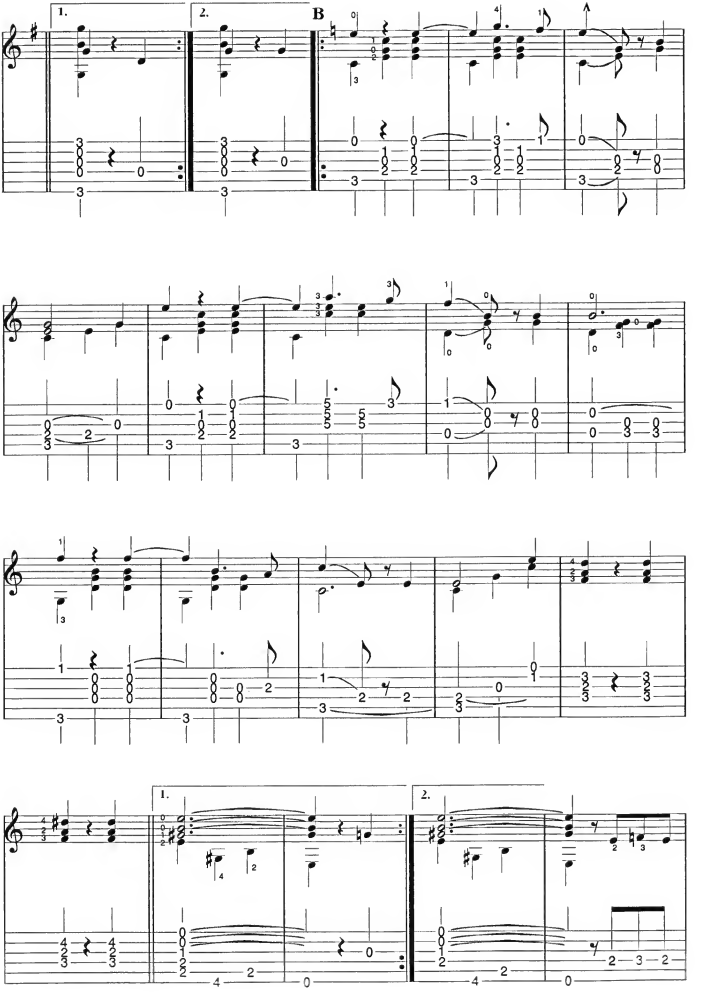
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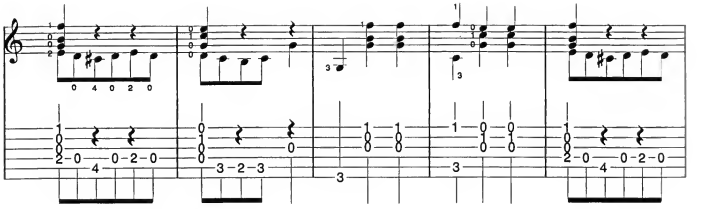

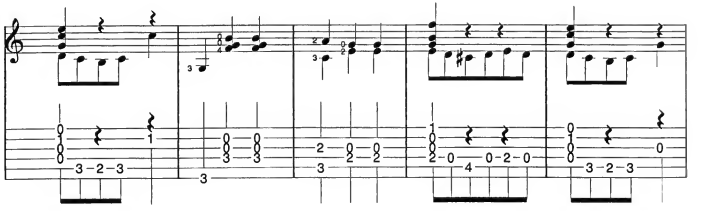

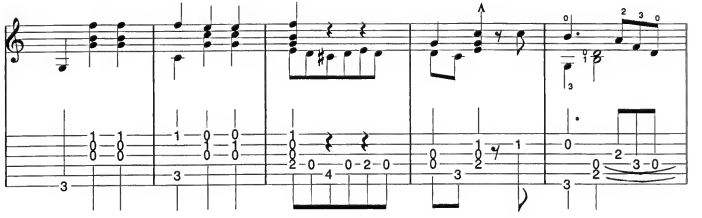

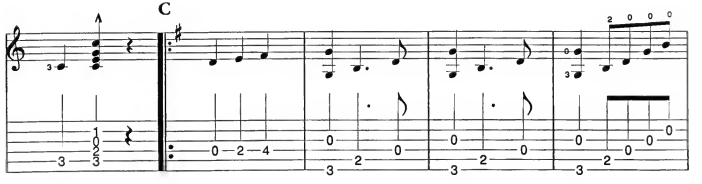
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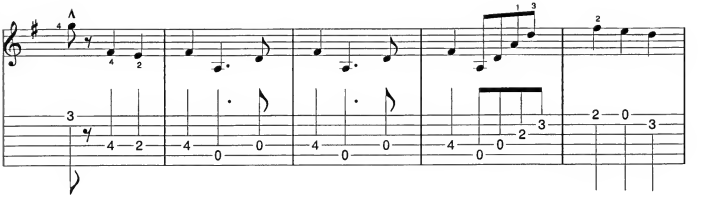

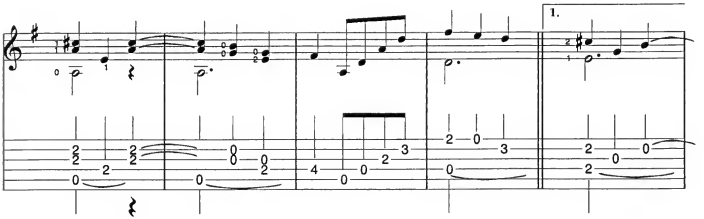
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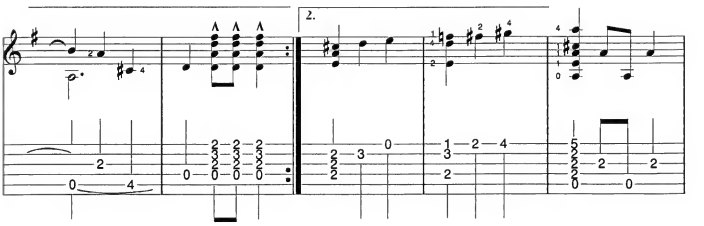
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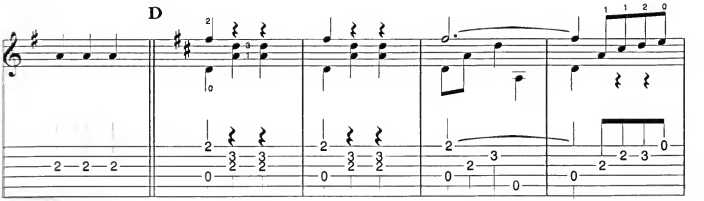
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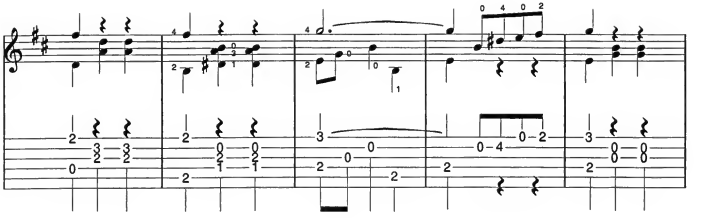

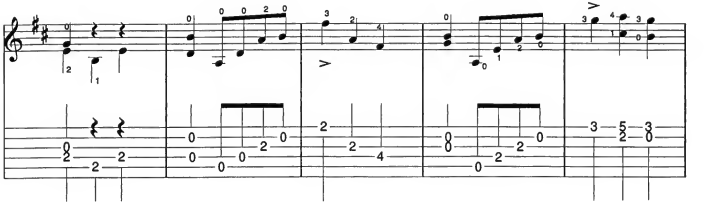

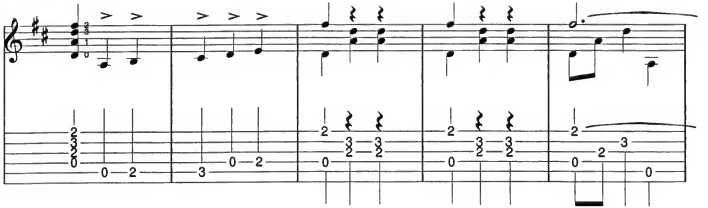

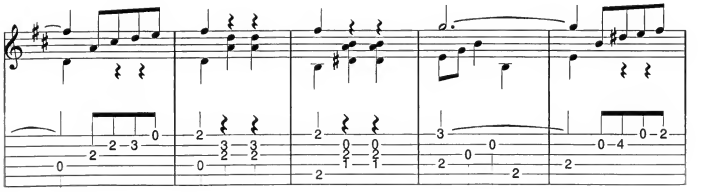

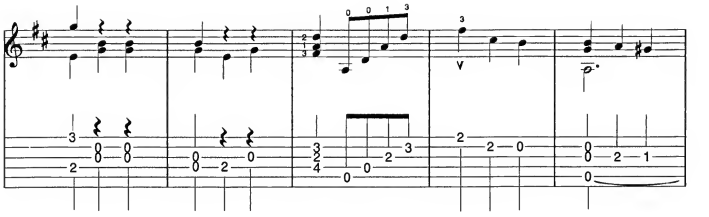

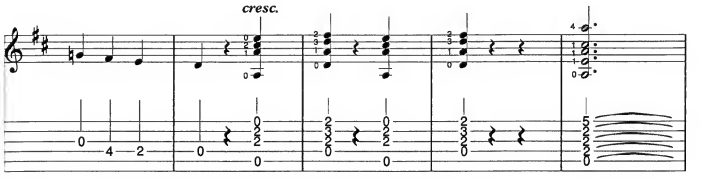
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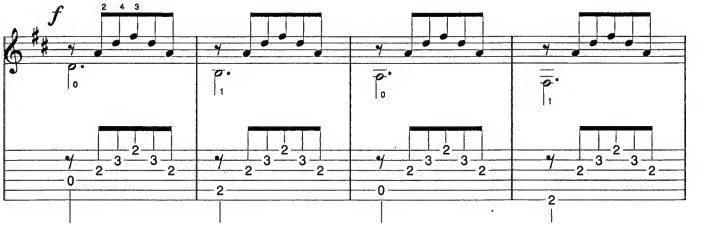
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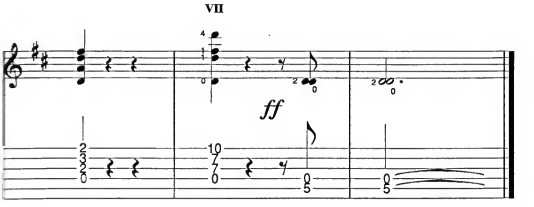
VII
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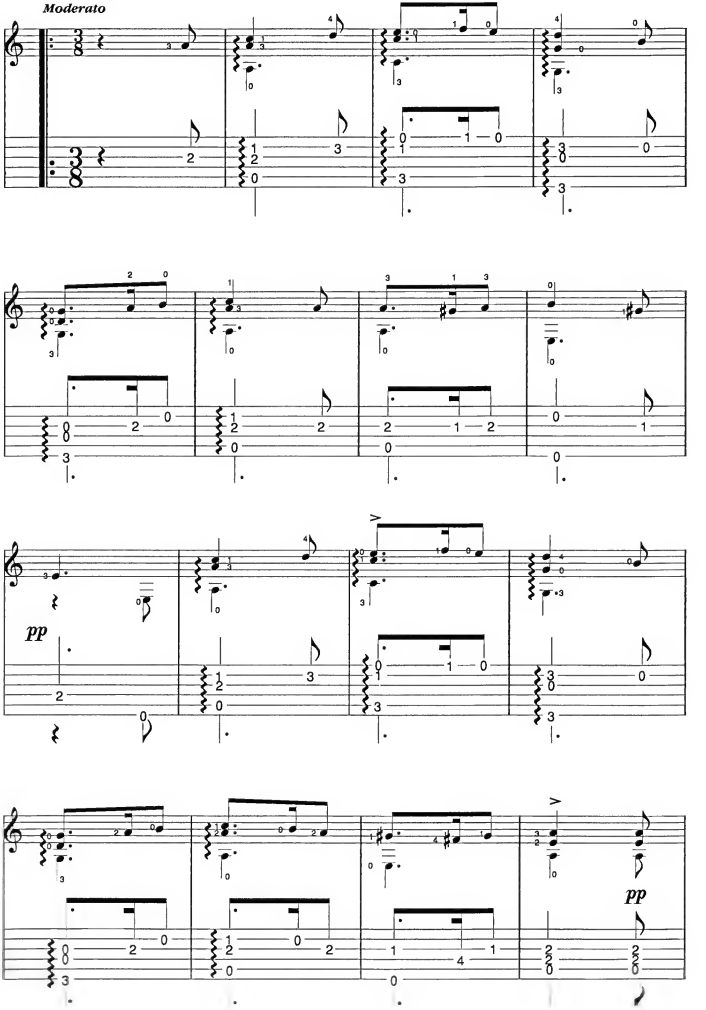
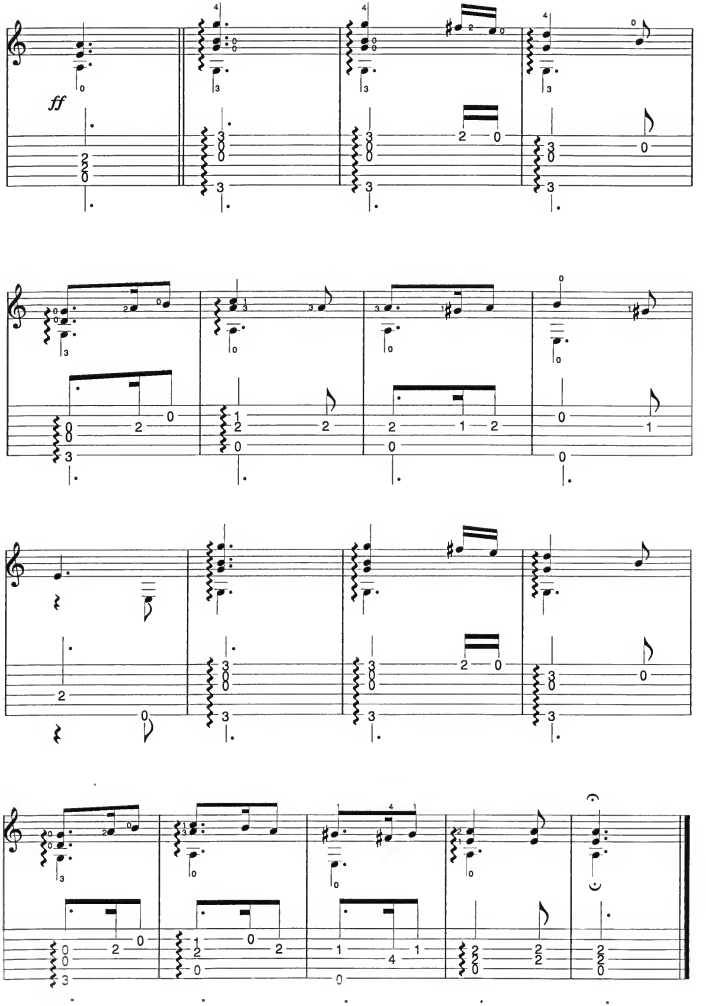
ANONYMOUS

Often for mysterious reasons the identity of the composers of a number of famous compositions will remain forever unknown. Such is the case with the well-known melody "Greensleeves" or "Romance" as played by Narciso Yepes on the sound track of a famous French movie *Jeux Interdits*. Like the unknown soldier the anonymous composer merits our gratitude.

GREENSLEEVES

Anonymous

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HANDEL	Largo
LISZT	Liebestraum
LULLY	Minuet from *The Bourgeois Gentilhomme*
MENDELSSOHN	Venetian Boat Song
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ANONYMOUS	Greensleeves

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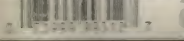

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